

75 Alphabets

Sign Painting

A Complete Manual
Self-Education.

Many
Minor Composites and
96 Lay Outs 96 etc.

96

A B C D E F G

84

H I J K L M N O P

60

Q R S T U V W X Y Z

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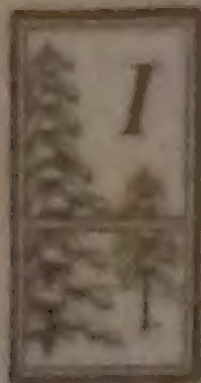
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ATKINSON'S SIGNS

Publishers' Note



IN THE last part of this volume you will find the names and addresses of the largest and most reputable manufacturers in the United States in the different branches of supplies for Sign Painters and Show Card Writers. As publishers of this volume, WE GUARANTEE any orders sent them will be promptly executed, at their reasonable, low prices.

Yours fraternally
Frederick J. Drake & Co.

Frederick J. Drake

PRESIDENT



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ATKINSON'S SIGN PAINTING UP TO NOW

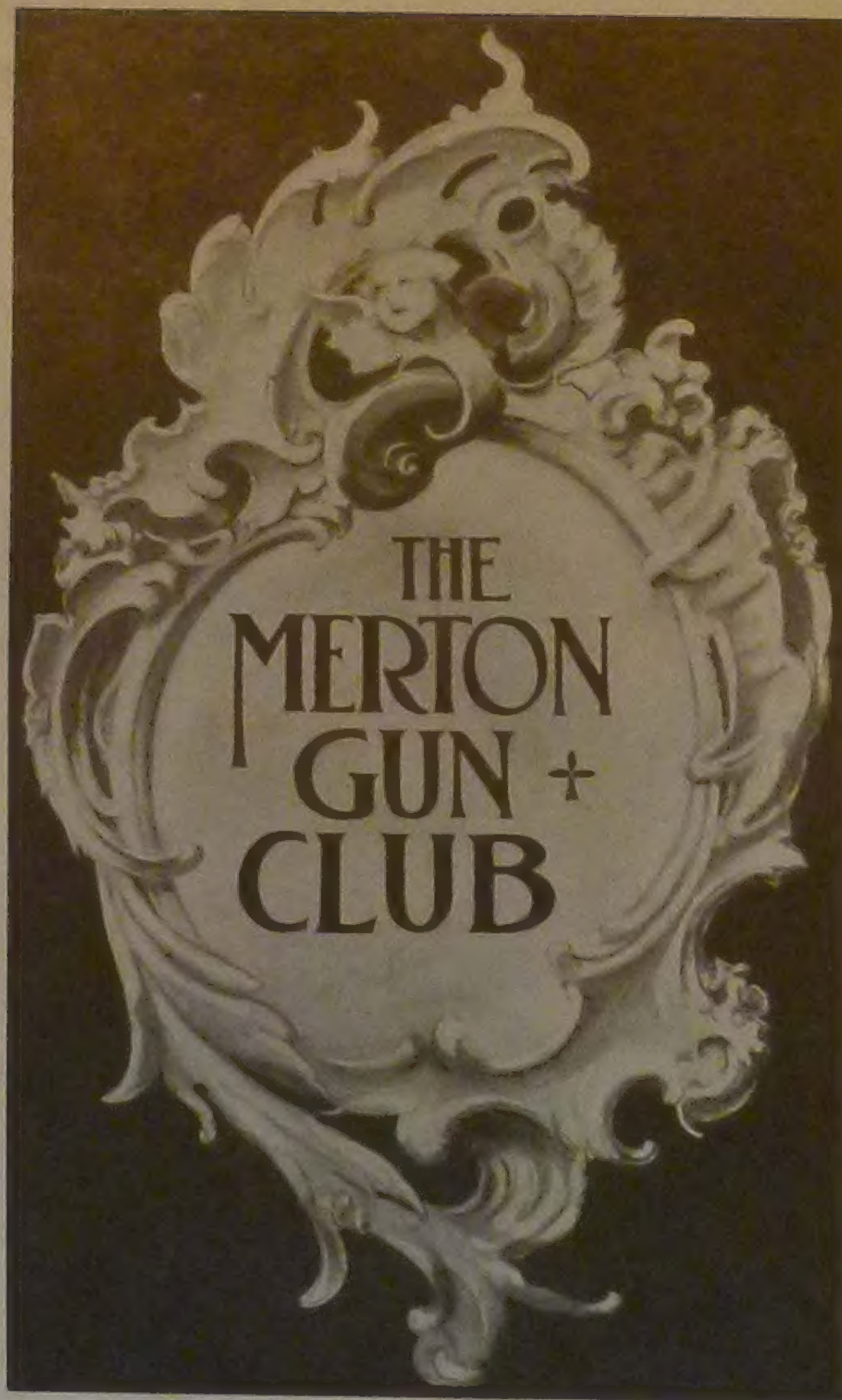
A complete manual of the Art of Sign Painting - Contains Ninty Six Designs or Layouts and accompanying color notes - Seventy five Alphabets embracing all standard styles, their modifications and alternates - Comprehensive text covering all practical phases of the art - for every day reference in the shop -

By FRANK H. ATKINSON



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CHICAGO U. S. A.

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NO. 1. LOUIS XV SCROLL DESIGN

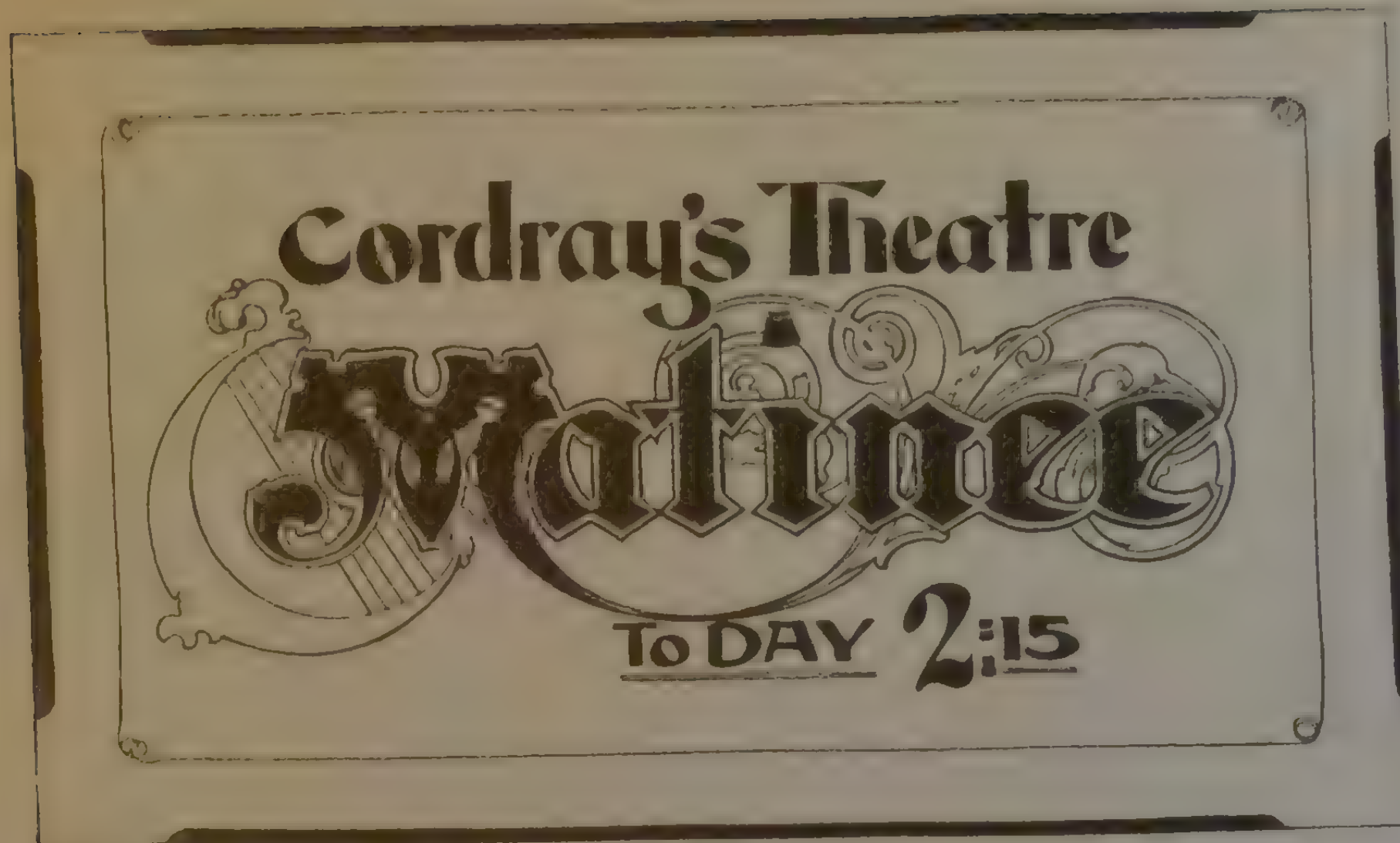
for small panel sign suitable for Country Clubs where high grade is demanded and paid for. Board should be "tablet" form with deep bevel. Paint ground in deep umber, gild the scroll solid gold and depend on your "glazing" to bring up the "modeling" and detail. Glaze with Vandyke Brown, Burnt Sienna, Yellow Lake and Orpiment. High light in pale orange yellow, do the lettering in black. As a medium for working glazing free, use coach finishing varnish with a drop of boiled oil.



No. 2. SWELL DESIGN FOR YOUR CARD

BY FRED WATRIN, NOTED SIGN PAINTER, OF PORTLAND ORE.

Copy on 22x28 Bristol Board, using Waterproof India Ink. With a blue pencil, mark size you wish drawing reduced.



NO. 3. MATINEE DESIGN

can be used large or small on Oil Cloth, Muslin or Board. For board use a background of pale lemon yellow - for the harp and scroll use rich old gold color - not too strong, just enough to show distinctly. "Cordray's Theatre" gets gold with a black outline. "Matinee" do in gold with double outline of black and vermilion (black next to letter) for "today 2:15" use gold with tuscan red outline, for matt line and bevel use gold.

CHAS. ARNOLD,
Sign Painter

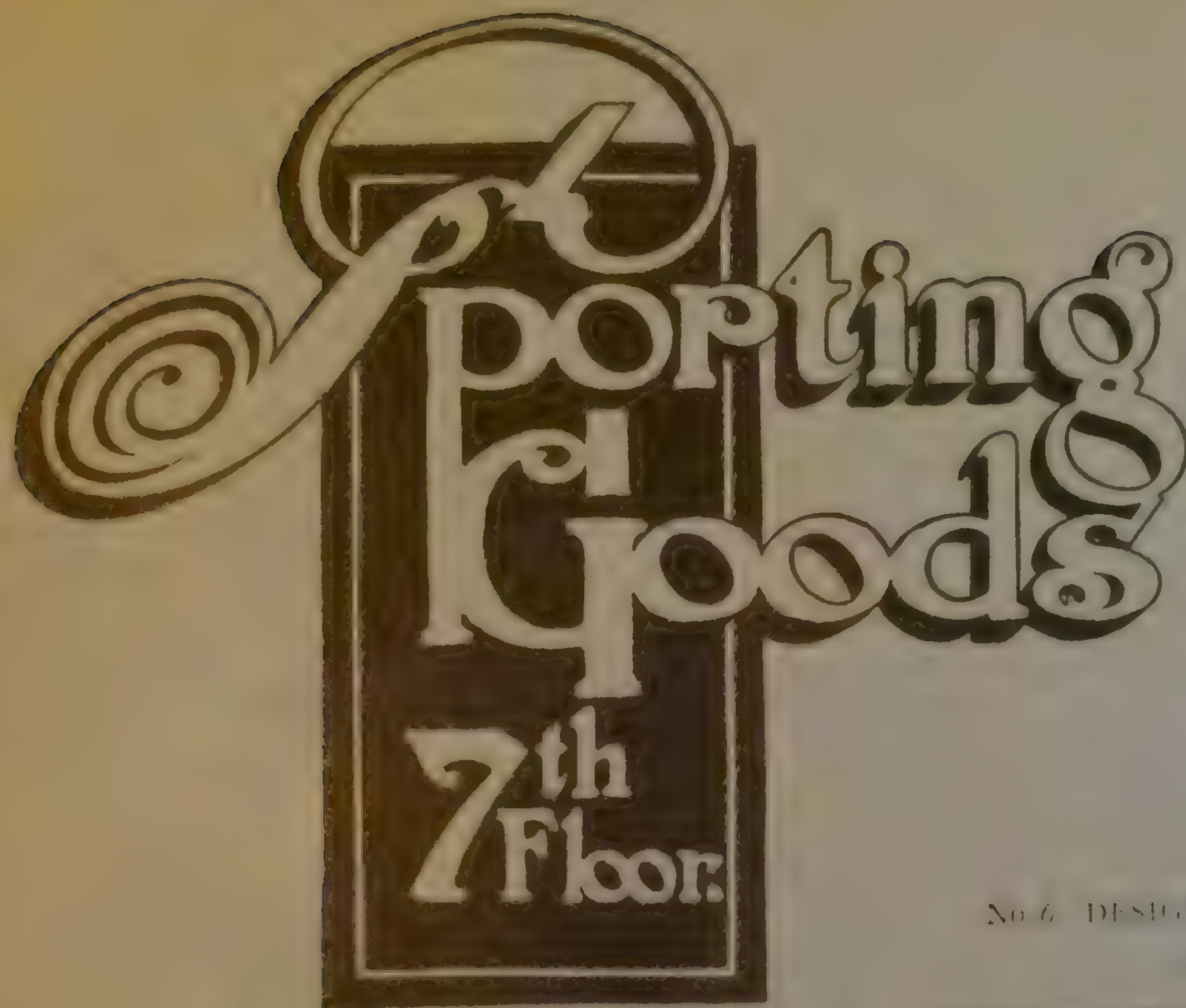
NO. 4. SUGGESTION FOR BUSINESS CARD

Copy on 22x8 Bristol and have Zinc Etching made the size you desire.



No. 5. STATIONERY IN ART NOUVEAU STYLE.

Original by Chas. J. Strong, head of Detroit School of Lettering and a recognized leader in the art of lettering and design. Slightly varied in minor detail to suit general use. Copy 22x28 Bristol Board.

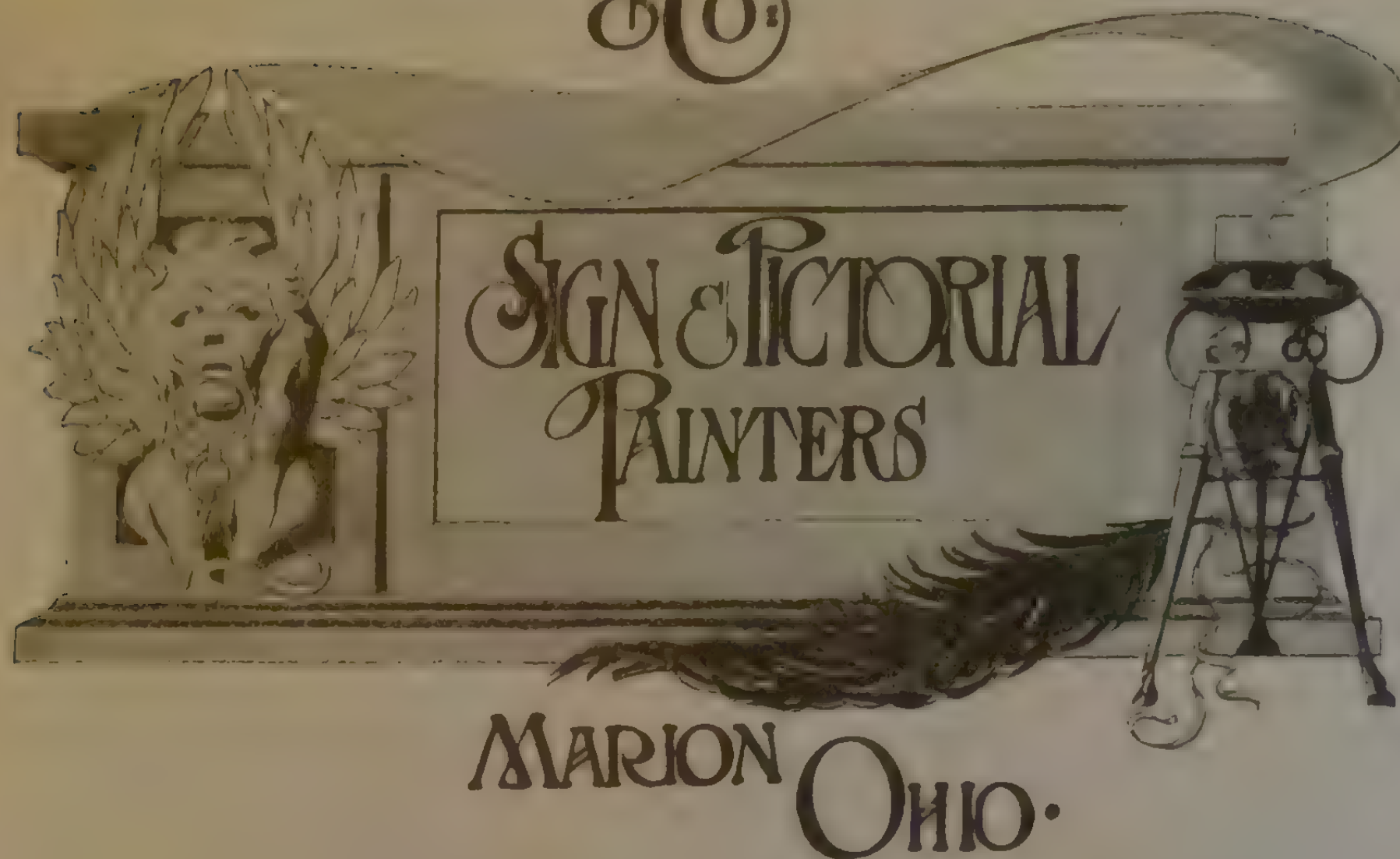


No. 6 - DESIGN FOR DEPARTMENT STORE

(INTERIOR DISPLAY)

Make Board in "tablet" style with an extremely wide bevel, at least 6 inches - with rounded corners, prepare in the usual manner and gold entire surface solid gold or bronze, including the bevel -- produce design in one color of dark purple flock.

O. W. HYTE & Co.



MARION OHIO.

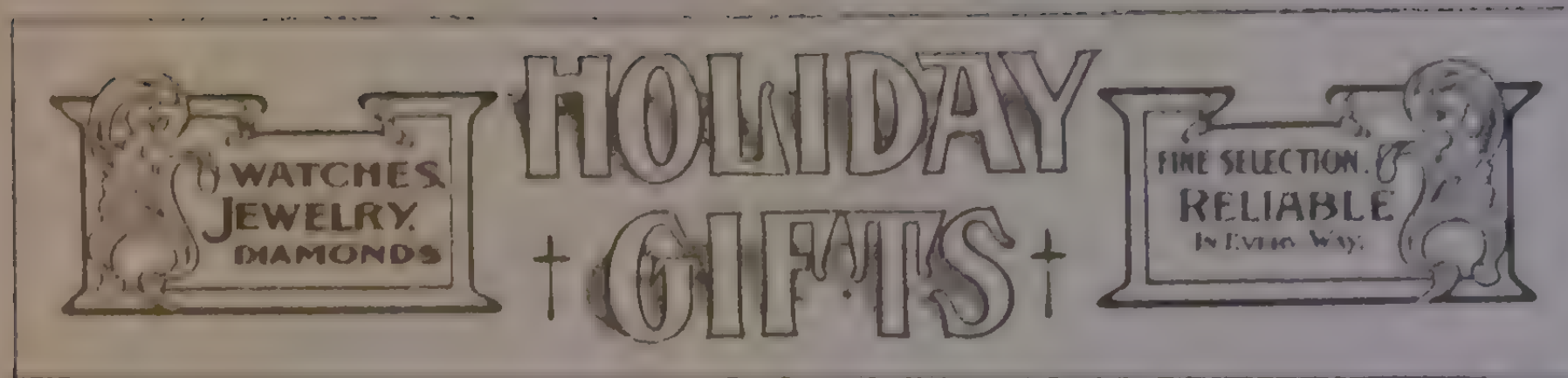
No. 7 "NIFTY STUNT" FOR STATIONERY AND CARD.
BY ATKINSON.

Lettering appears in the very latest modification of the antique block. Note how they touch each other and connect wherever the stroke permits. To get all the beauty in this style of handling get "O" and other letters your fancy will dictate extremely large. This style loses its attractiveness if this liberty is not taken; also bear in mind that it is an extreme modification and cannot be appreciated unless interpreted from this standpoint. Copy on 22x28 Bristol Board and have half-tone cut made the size desired.



No. 8. A TEMPORARY DISPLAY IN BOARD, MUSLIN,
OR OIL CLOTH PANEL.

For entire scroll use Gold Bronze, "break on" the word "Holiday" in very pale bluish green and "cut in" with dark bottle green. On the word "Sign" do the outline and broken shade in black, fill center of letters with Lt. Eng. Vermilion, leaving white show as it appears in the design. Fill balance of design in pale greenish yellow—use same color deepened a little with Chr. green and umber (enough to render it distinct on the yellow), for the irregular Vertical Bars. Get these Bars all parallel with irregular distances between, also make Bars in different widths, to give design a "snappy" look.



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No. 9. MUSLIN OR OIL CLOTH.

ATKINSON.

Holiday Gifts. Vermilion, with black outline. Cast shade, pale purple.

Panel. Ground and matt in two tones of pale purple. Scroll in pale grey; deepen same for detail and outline on scroll and border of panel. Letter panels in black.



NO. 10. "CUT OUT" FOR WINDOW DISPLAY.

ORIGINAL IDEA BY W. D. TATE.

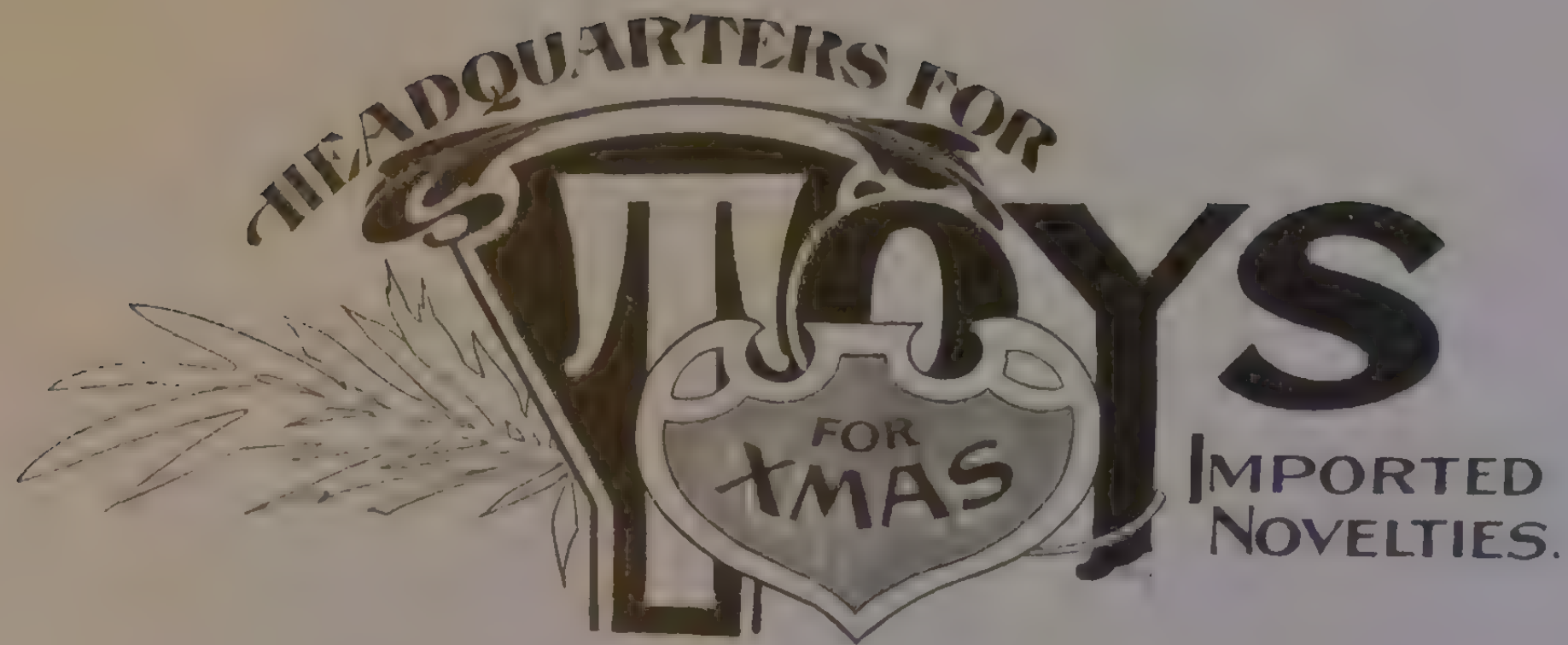
Make from heavy poster board and mount face with muslin or blank white paper. Ovals and Scrolls do as shown in gold bronze; outline them in pale buff; letter in dark bottle green. Panel in center, deep vermillion ground, white letter; pale vermillion outline. "Quills" in gold bronze. White letter, black outline. Very pale greenish grey background, leaving rough white outline around ovals, scrolls, quills and center panel.



No. 11. MUSLIN OR OIL CLOTH.

ATKINSON.

Do "Cigars" in rather deep old gold with wide outline of Tuscan. On circle use pale, rich blue strong enough to show well, leaving white show as in design, giving poster effect. Center of Circle very pale grey. Little panel at top in pale sienna, deepen a trifle for outline and matt on same; letter it straight burnt sienna; streamer at bottom, same. Balance of lettering, deep purple.



No. 12. HOLIDAY MUSLIN OR OIL CLOTH.

ATKINSON.

"Headquarters for" dark olive. Shield Panel very pale olive green with dark olive outline and matt line. Letter "for Xmas" dark blue. Initial Panel in medium pink, leaving "T" white with vermillion outline. Nouveau Scroll at top, deeper pink. For matt inside of scroll and panel use pale emerald green; same on Laurel Sprig; deepen for outline on Sprig. Balance of "Toys" light vermillion. Imported Novelties in dark olive.



No. 13. MUSLIN OR OIL CLOTH

ATKINSON.

Sprig - Pale Emerald green, deepen same color a trifle and detail it.

Back Scroll in dark purple, leaving white show as in design.

"C" in deep orange, with wide outline of black. Balance of word, candies—dark purple. Small lettering—deep vermillion.



No. 14. MUSLIN OR OIL CLOTH.
ATKINSON.

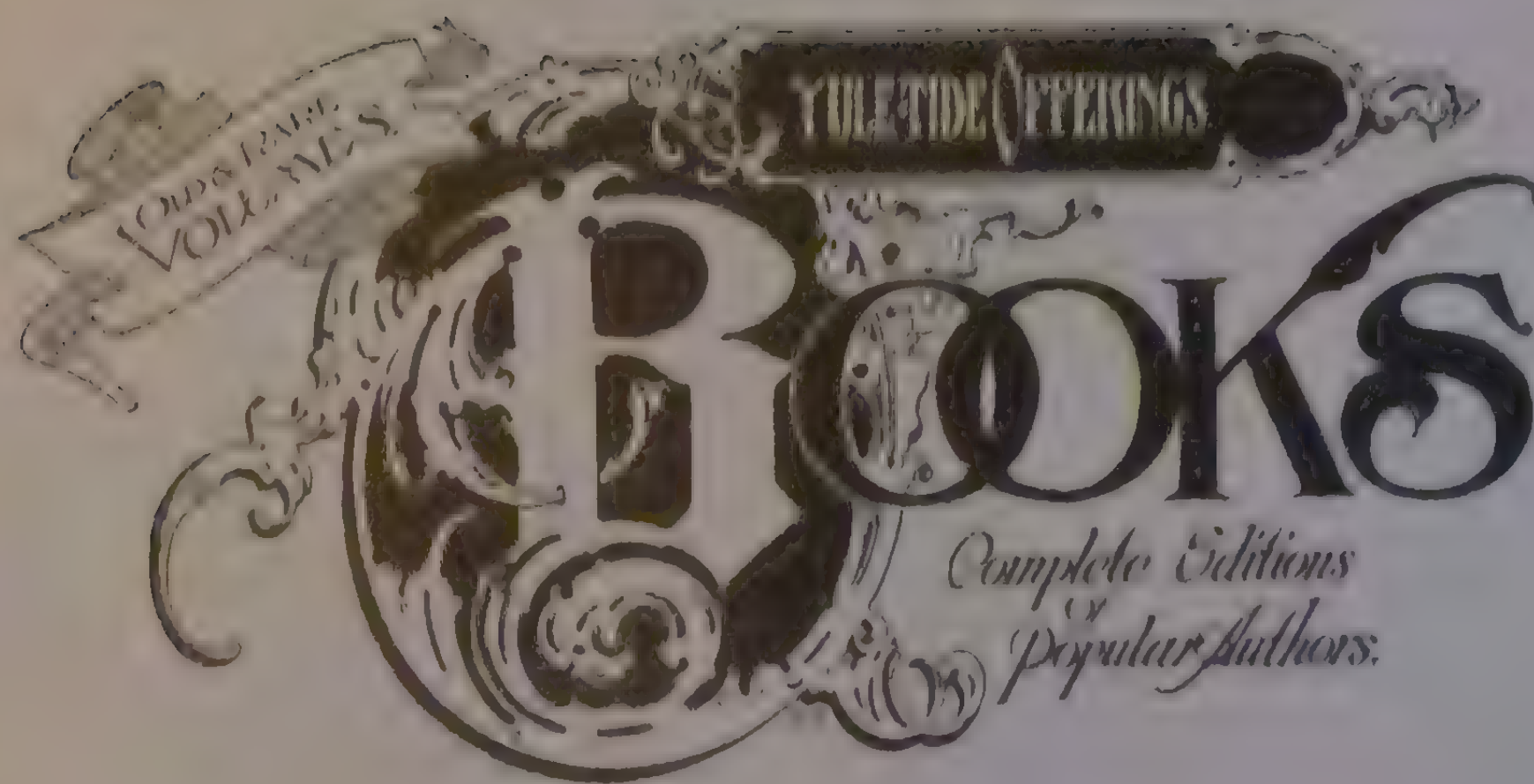
"Break on" The Curio Shop, in pale chr. green, extra light in tone. "Cut in" rather dark warm olive green. "Returns" on panel in pale lemon. "Poster Floral" in vermillion; detailed in light pink. On small lettering do all caps in vermillion; rest of lettering dark bottle green.



NO. 15 OIL CLOTH OR MUSLIN.

ATKINSON

Little Panel at top in pale and deep Brewster green. The Sprig in bright emerald green, rather pale; detail same in darker tone of same color. "Teco" use medium dull purple (tuscan red and ultramarine), and for outline, deepen same color; outside outline in pale greenish yellow. Wreath Panel pale greenish yellow with dark olive ground. Streamer two shades of pink. Art Pottery light and deep vermilion, using the deep for high light.



No. 16 MUSLIN OR OIL CLOTH.

ATKINSON

Do "B" and scroll surrounding in extremely pale old gold. A broken shade of tusc in on "B". Balance of "Books" in deep vermillion with black high light. Ribbon panel, pale warm grey. Detail in medium purple grey; letter, deep olive green. Long panel at top gets pale bluish green border and scroll. White letter "cut in" deep bluish green.



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No. 18. DESIGN FOR BOARD ARM SIGN—SCROLL
SAWED.

ORIGINAL BY J. P. ZIRNGIEBEL OF PORTLAND.

Do scrolls and "circle" panel at top in solid silver. Background rich deep chocolate; border pale chocolate; lettering silver; pale sienna high light; tuscan red slant shade. Firm name letter in reds.



No. 19. COLOR BULLETIN.

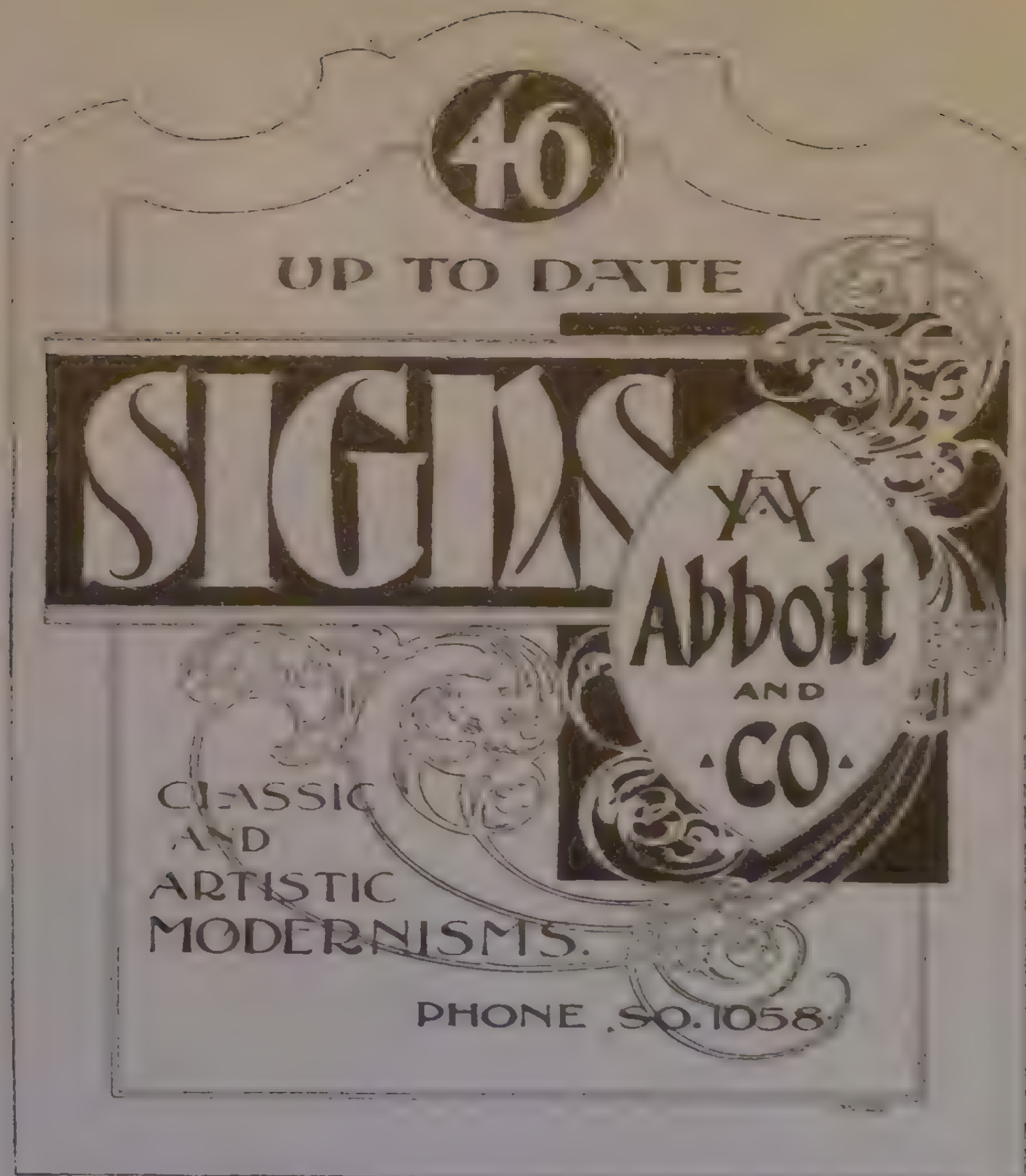
AFTER ORIGINAL IDEA BY JESSE WARDEN, PORTLAND, ORE.

Do the "nouveau" design in medium old gold, with a heavy "poster" outline of darker old gold. Ground outside of design in deep chocolate. Ground of name panel medium bluish green, white letter. Ground signs panel deep orange, toned strong with burnt sienna; white letter wide poster outline, of toscan. Red border, white inset.



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NO. 21 DESIGN FOR DRUM SIGN

AFTER W. H. ABBOTT, NOTED "MODERN" OF NEW YORK CITY

Do the background in deep burnt umber. Matt or border in medium rich old gold. Matt line, medium rich blue inclined to paleness. "Signs" panel, tuscan red ground, gold border. The word "Signs" XX gold, outline of pale vermillion. Firm name panel, pale gold. Firm name, rich old gold; white outline. Scroll, pale gold. Small lettering on main ground, deep gold. Number at top, white, gold outline; ground, deep vermillion. Narrow panel behind scroll and firm name panel in black.



No. 22. DESIGN FOR PANEL BETWEEN WINDOWS

ATKINSON.

Do the background in deep warm drab, and do side border and back panel (running full length) in still deeper drab. Do "leaves" in rather medium dull grass green; detail in very bright pale tint of emerald green. Do "poster" blooms in pale purple; deeper purple for detail—panel at top; pale medium yellow border; deep "tan" ground, white letter; miscan outline. Panel at bottom same as top panel. "Oval" deep vermillion ground, white letter, pale English vermillion border.



No. 23. DESIGN FOR BOARD PANEL.

AFTER JESSE WADDELL, PORTLAND, ORE.

Background pale terra cotta; borders in deeper shades of same color. Small letter panels top and bottom of design in deep warm gray, letter white, black outline. "Signs" panel in deep rich blue; pale blue scroll with medium blue outline. "Signs" white letter, black outline; inside fine line medium gray.



No. 24. DESIGN FOR WINDOW.

ATKINSON.

Do all detail in panel in burnish gold, deep XX, stipple remainder of panel and gild, deep gold XX. Burnish gold outline all lettering and stipple centers; gild in deep gold. "Sign painters" gets blend shade of reds; split carmine. Do "shops" black and deep chocolate; blend "Vandyke" brown to medium Harrison's 1793 vermilion. Center or background of panel do in transparent "putty pounce;" balance of lettering rather wide outline of black.



No. 25. DESIGN FOR WALL OR BULLETIN.

AFTER E. W. DAVIS, OF GUNNING SYSTEM, CHICAGO.

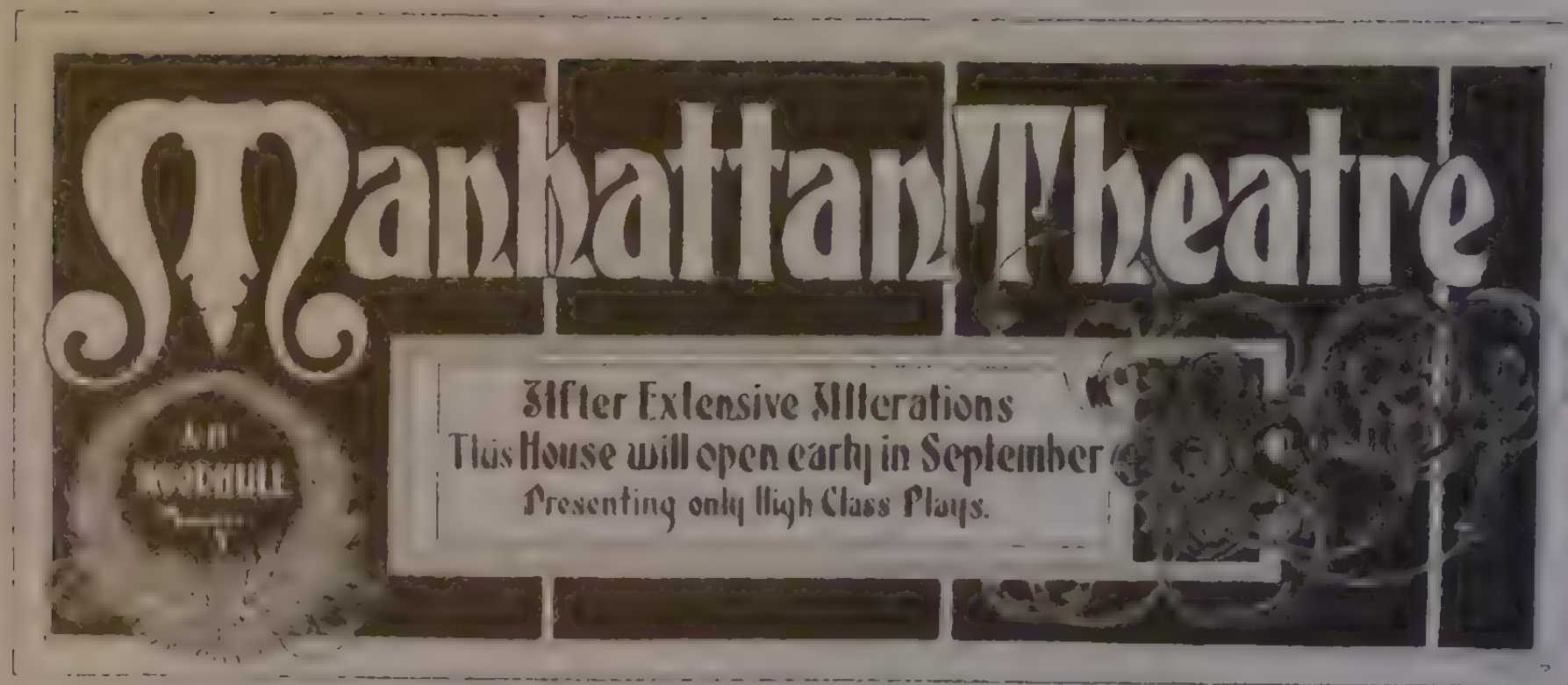
Use blend of medium and orange yellow in the sky; carry same color around for inset. Form silhouette and background in deep rich purple, leaving white letter "middle distance" pale purple; "far distance" in very pale purple. Border on sign light verdon.



No. 26 DESIGN FOR BULLETIN

AFTER LAWRENCE MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER.

Do background in pearl gray, rather light in tone. "The Referee" deep vermillion, wide white outline; "catch lines" in black. "Ribbon" in medium tone of cold purple, outlined in deeper purple. "Cigar" black with white outline. "The new 5¢" black with red distant outline, leaving white next to letter.



No. 27. SPECIAL BULLETIN.

FROM DIRECT PHOTO, BY JOHN COLNUTT, FAMOUS THROUGHOUT
THE U. S.

Background dark olive green. "Manhattan Theatre" is white letter with red outline. On panel do borders and ground in pale bluish greens. Letter the panel in straight Prussian Blue. Wreath goes two tones of rather pale buff. Ground of wreath dark vermillion with white letter. Do the inset and vertical bars in pale lemon. Do scroll in medium old gold, cut in roughly, leaving white relief line as shown. Border on sign bright red.



No. 58 DESIGN FOR BULLETIN OR STORE SPACE

ALICE A. K. HUSSEY, CHICAGO SIGN PAINTER

Recoed panel gets red ground, white letter, black outline. Recoed scroll in pale bluish green. "Corsets" in very deep bottle green, black inset. Border medium olive green, white inset.



No. 29. BULLETIN OR STORE SPACE.

AFTER LARRY MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER AND
LITTLE DESIGNER.

Do background in pale emerald green. Do both panels deep olive green ground, white letter, red outline, black shade. Borders on panels deepen emerald color a trifle, and for "trim" and scroll in borders make it still deeper. Wreath in medium grass green, darkened for detail, and use the deepened color to "cut in" word "The". Do the "Torch" in medium old gold, model in dark old gold and a little amber and chromo green, and highlight in medium yellow. Do vapor from torch in deepened background color. Ribbons in tuscany pink.



No. 30. BULLETIN

BY JACK GREENE

Drawing made from photo of same

Main ground very pale olive green. Small lettering upper right hand corner in dark bottle green. Firm name in white, heavy black outline. Start scroll on circle lower left hand in deep olive "break blend" to real light in the ending. Ground of circle deep old gold blended to medium buff, white letter black heavy outline. Panel in medium dull purple, white letter, red outline, hung with pink ribbon. Address in black. Border in medium olive with white inset.



No. 31. BULLETIN OR STORE SPACE.

AFTER J. P. ZIRNGIBEL, PORTLAND, ORE.

Main ground light buff to right of scroll division; same color for panel on left end. Ground back of left end panel in tuscan red. Letter left end panel in red with black outline. "Hop Gold Lager Beer" in medium strong bright yellow. "Cut it in" (form panel also) in tuscan red. Scroll and "matt line" medium old gold. Red border and white inset. For ribbon, deepen the background and detail in red. Letter it black.

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No. 32. BULLETIN OR WALL

JOHN L. W. DAVIS, WITH GUNNING SYSTEM, CHICAGO

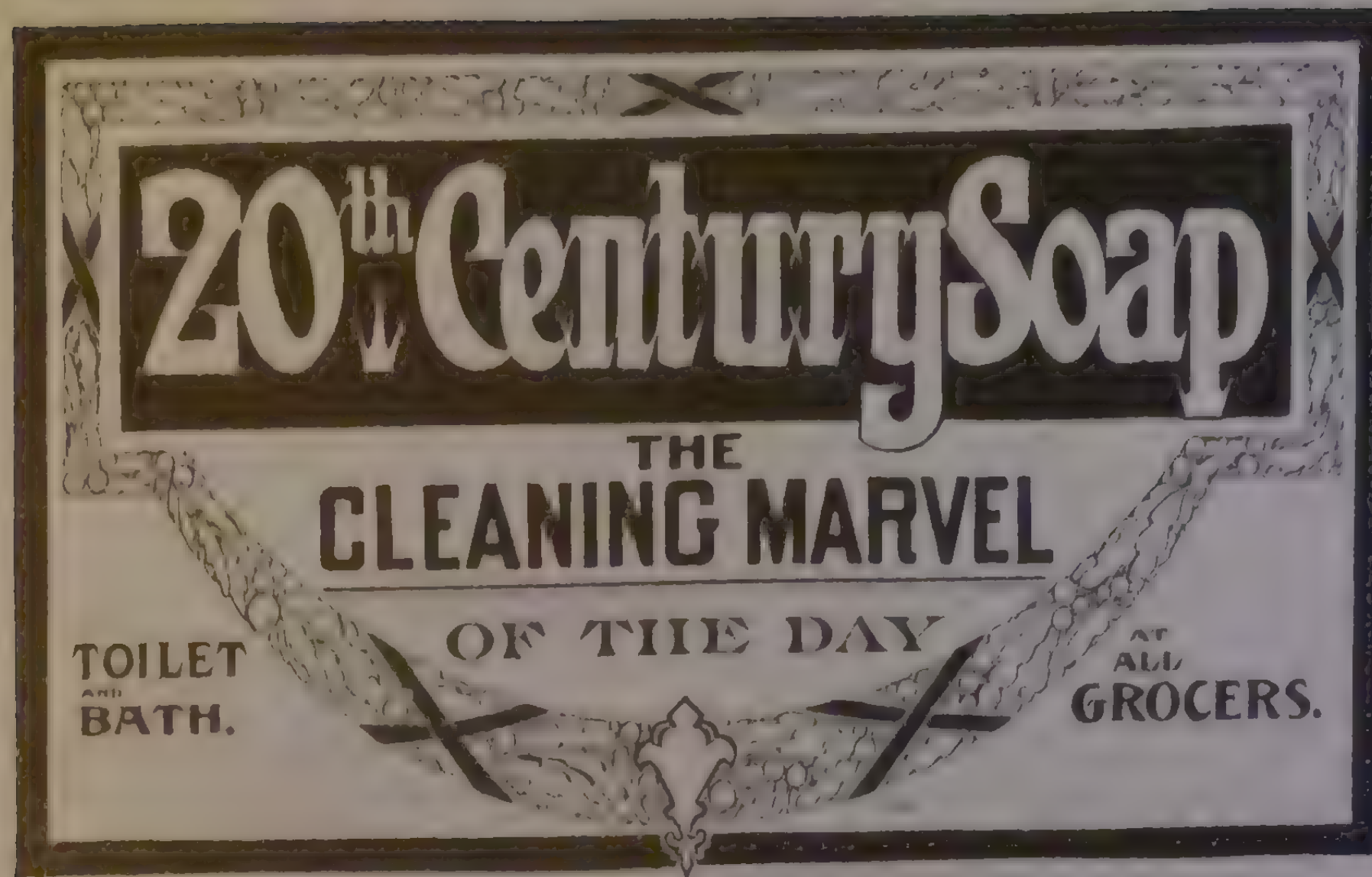
Fright strong yellow ground. Panel deep rich vermillion, white
 letter, black outline. Hand and watch natural color. Small let-
 tering in black. Border on sign warm old gold.



No. 33. BULLETIN.

AFTER VAL COSTELLO, NOTED CHICAGO AND WESTERN SIGN PAINTER,
LOS ANGELES.

Do matt in rather pale emerald green; do all the cut stuff on design same color. Panel top and bottom pale bluish green, letter, medium olive green ground. Main ground in deep olive green. Script in white with black outline, red shade. Border in deep vermilion.



NO. 34 BULLETIN

AFTER FRANK NICHOLSON, NOTED EXPOSITION SIGN PAINTER

Ground outside of panel very pale olive green; ground inside of floral border deepen same color a trifle. Floral border in two tones of dull purple (pale and medium). Panel is white letter, black outline, deep vermillion ground. Balance of lettering inside of floral border in deep purple. Small lettering in corners of design in black. Border in strong orange yellow.



No. 35. SPECIAL NEW YORK BULLETIN.

BY JOHN COFFIN ET.

(Drawing made from photo.)

Medium pale buff outside border, inset fine lines lemon yellow, main ground deep rich chocolate, *wide matt* in medium old gold, and ground inside of matt almost straight burnt umber, with little poster floral in tuscan, with tuscan purple rough outline. Semicircles at top in pale orange, lettered black. Panel at left, blend of pale old gold to pink and letter black; circle panel pale vermillion band, white letter, deep vermillion ground. All scrolls in rich pale old gold with medium old gold outline.



No. 36. BULLETIN

AFTER MARK HOGG, FORT WORTH, TEXAS.

Pale water green ground. Oval in pale blue letter, deep blue ground, pale blue border. "Neptune" dark bottle green, double outline in same color made lighter in two tones. "Water panel" in red ground, white letter, black outline, small lettering in black. Deepen ground color for "leaves" and do scrolls in greenish gray strong enough to show. Red border on sign and red, fine line for inset.



No. 37 BULLETIN.

AFTER G. W. PAFF, NOTED SIGN PAINTER OF KANSAS CITY.

Extremely pale burnt umber background. Panel at end gets rich pale bluish green letter "cut in" with deep dull blue. Border on same in rather pale old gold. Cut or outlined title deeper old gold. "Zepto" deep vermilion, outline black and inset tuscan red. "Tooth cleaning pencil" deep warm drab, inset black, "cut in" with bright saffron yellow, leaving wide outline of white. "Antiseptic panel" same as end panel. Border in red, white inset.



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No. 38. SPECIAL NEW YORK BULLETIN.

BY JOHN COLENTL.

(Drawing made from photo.)

Background in deep, dull blue. Medium old gold border, and pale old gold inset. Panels in pale saffron with borders in orange, toned rich with burnt sienna. Display lettering in chocolate with tuscan outline; scrolls in pale, bluish green or strong pink. Do the "back" panels in lighter shade of background color. Small lettering in red and black.



No. 39. BULLETIN.

ALTER WILLARD CLARK, 244 E. MADISON ST., CHICAGO.

Pearl gray matt with borders in vermilion. Panel is black ground, pale, greenish yellow letter with heavy white high light. Scrolls and matt lines in vermilion. Small lettering in black.



No. 40. ROOF BULLETIN.

AFTER A. R. HUSSEY, CHICAGO.

Do background in pale gray, inclined to purple. Do borders and end ornaments light and medium bluish green. Cut in "Automobile" dark bluish green, leaving white letter; give it wide black outline. "Garage" in dark bluish green, medium blue inset, black outline. Balance of lettering deep olive green with black inset. Red borders.



No. 41. DESIGN FOR DOOR LIGHT (GLASS)

ATKINSON

Outline entire design and lettering in bright gold. (XX) deep. Stipple scrolls and background and g in golden gold. Fill centers of lettering in black. "Open" ground at top and bottom of design do in whitening putty pounce. Wide outline of black around entire outside of design.

CASINO GARDEN

**OPENS
JUNE 1st**

**CHANGE of BILL
EACH WEEK**

**CONCERTS
BY
LEHMANN**

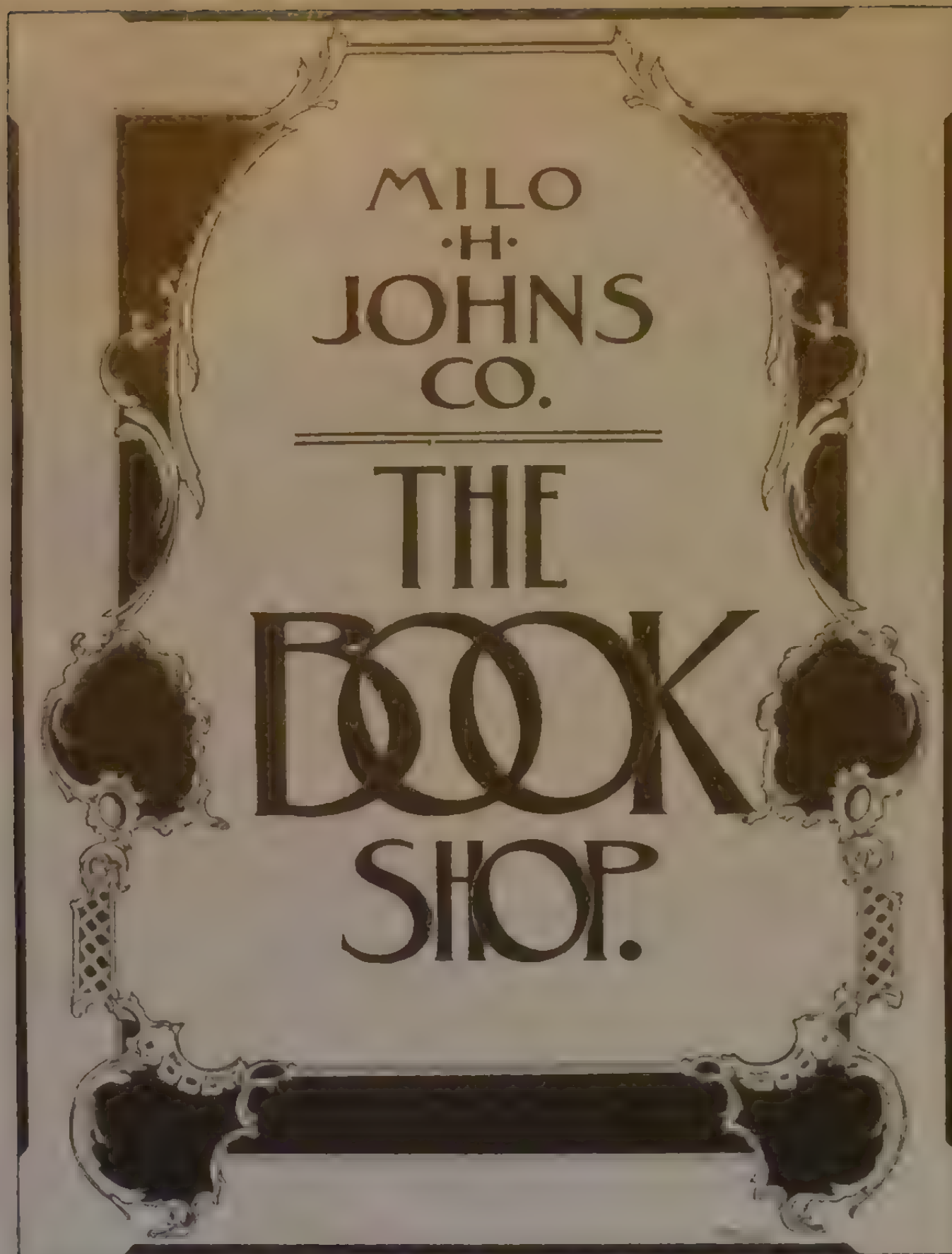
Harry B.
RICHMOND
SOLOIST

Marie
SUMMERS
SCOPANO

No. 4. FOR OIL CLOTH OR MUSLIN.

FRANK S. RICHOLSON

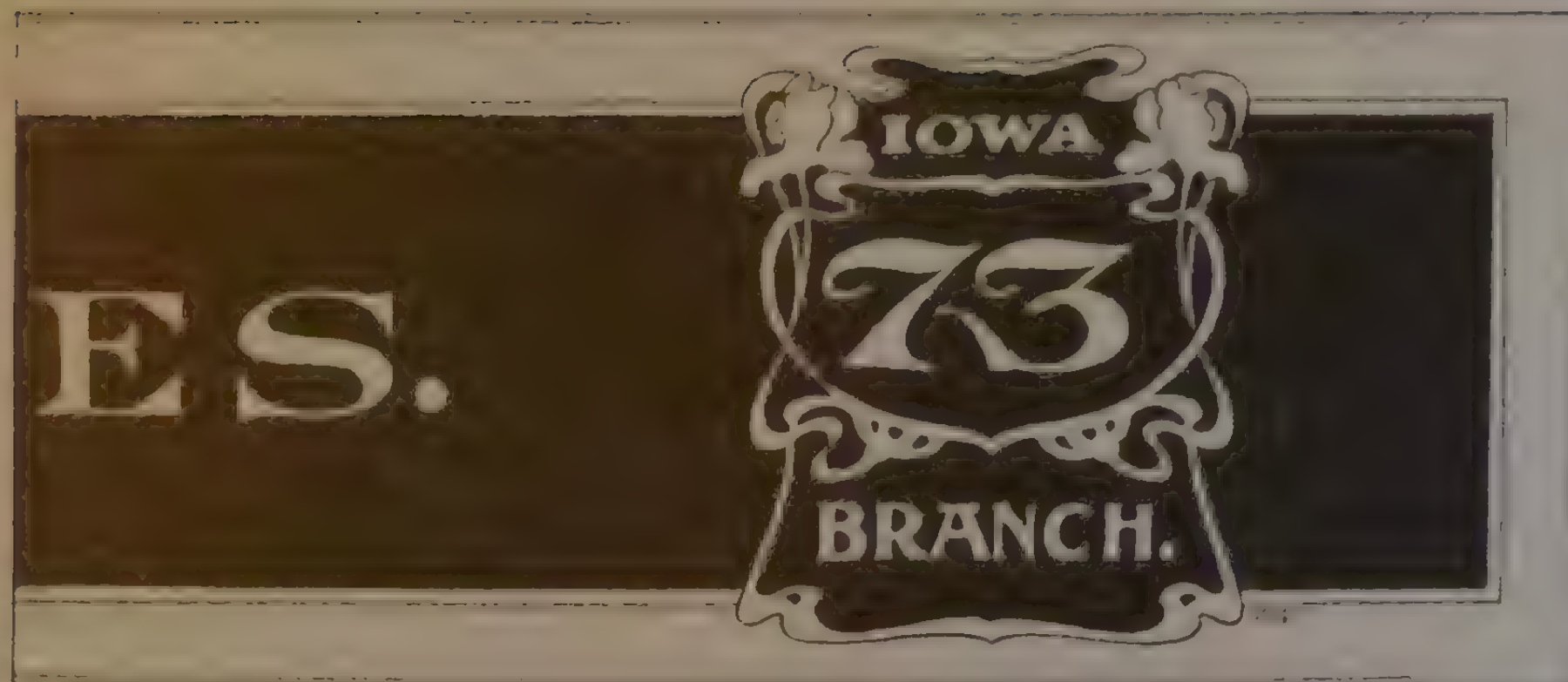
Do panel old gold ground, pale buff letter. Decorative stuff, pale buff, outlined orange yellow. Casino Garden deep drab, black high light, mid pale purple white "poster outline." Small lettering in black. "Concerts by, etc." in two bright reds, white or pale gray background.



No. 43. DRUM, SMALL PANEL OR TABLET.

ATKINSON.

Ground of panel solid gold—letter in black. Matt medium olive green—matt line in silver. Ground inside of matt deep olive green. Rococo scroll in lemon gold outlined in pale buff color. "Centers" of scroll at corners and side, fill in deep oxidized copper.



No. 44. ART NOUVEAU "END" FOR LASCA BOARD.

ATKINSON.

Main board, black smalt ground—surface or raised gold letter.
 Deep olive green matt—gold matt line, panel in gold, top and bottom
 "cut in" medium rich chocolate—outline gold letter in black. Cen-
 ter of panel "cut in" deep chocolate, black outline on letter.



No. 45. SUGGESTION FOR LARGE SIDEWALK SIGN,
BOARD PANEL OR OILCLOTH

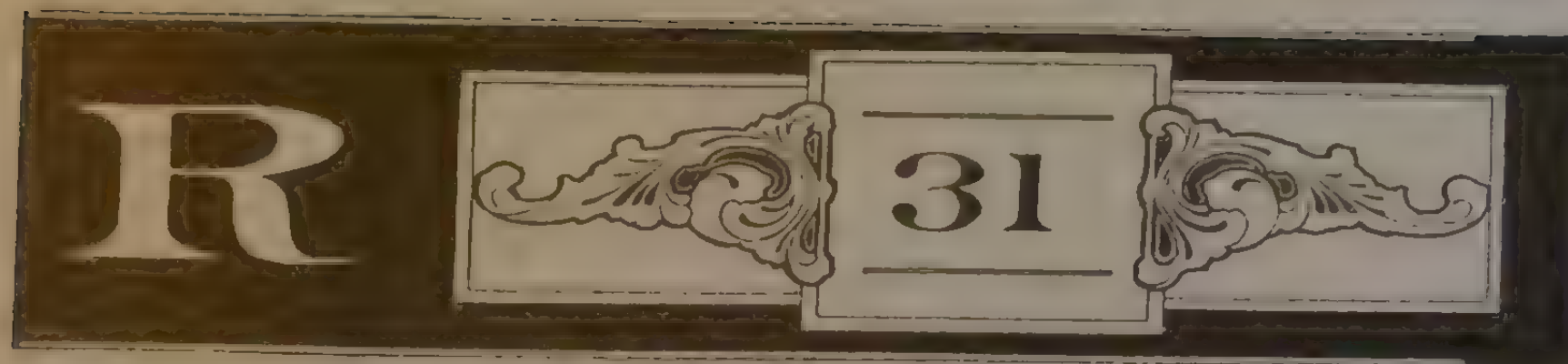
HARRY HOAG

Do background in rather pale lemon yellow. "Banner" in center, pale orange yellow. Little panel at top in white ground—black lettering. Balance of design rich pale old gold (quite strong), leaving white show on circles and stripes as in design. Panel at bottom, white ground, with red letter. "\$33" pale English vermilion outlined and shaded in deep Harrison's vermilion.



No. 46 "END" FOR FASCIA BOARD

Panel, solid gold detail and lettering in black. Main board, black ground, gold letter. (Raised on surface.)



No. 47. "END" FOR FASCIA BOARD.

Do panel solid silver. Scrolls in white—outline and detail in pale terra cotta, stripe line in black. Main board, silver letter—outline tuscan, background in medium rich chocolate, finish in spar varnish.

PHONE YARDS 1306



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No. 48 DESIGN FOR SIGN PAINTERS' STATIONERY

Can be used for Letter Head, Bill Head and Card

WILKINSON

Make drawing four times larger than "cut" desired. Have an etching made from same.



No. 49. SWELL DESIGN FOR VERY SPECIAL WINDOW

AFTER HARRY BRIDWELL, CINCINNATI, OHIO

Do entire detail of design and outline on lettering in burnish XX deep gold. Heavy stipple on solid parts of design, and gold XX deep gold.

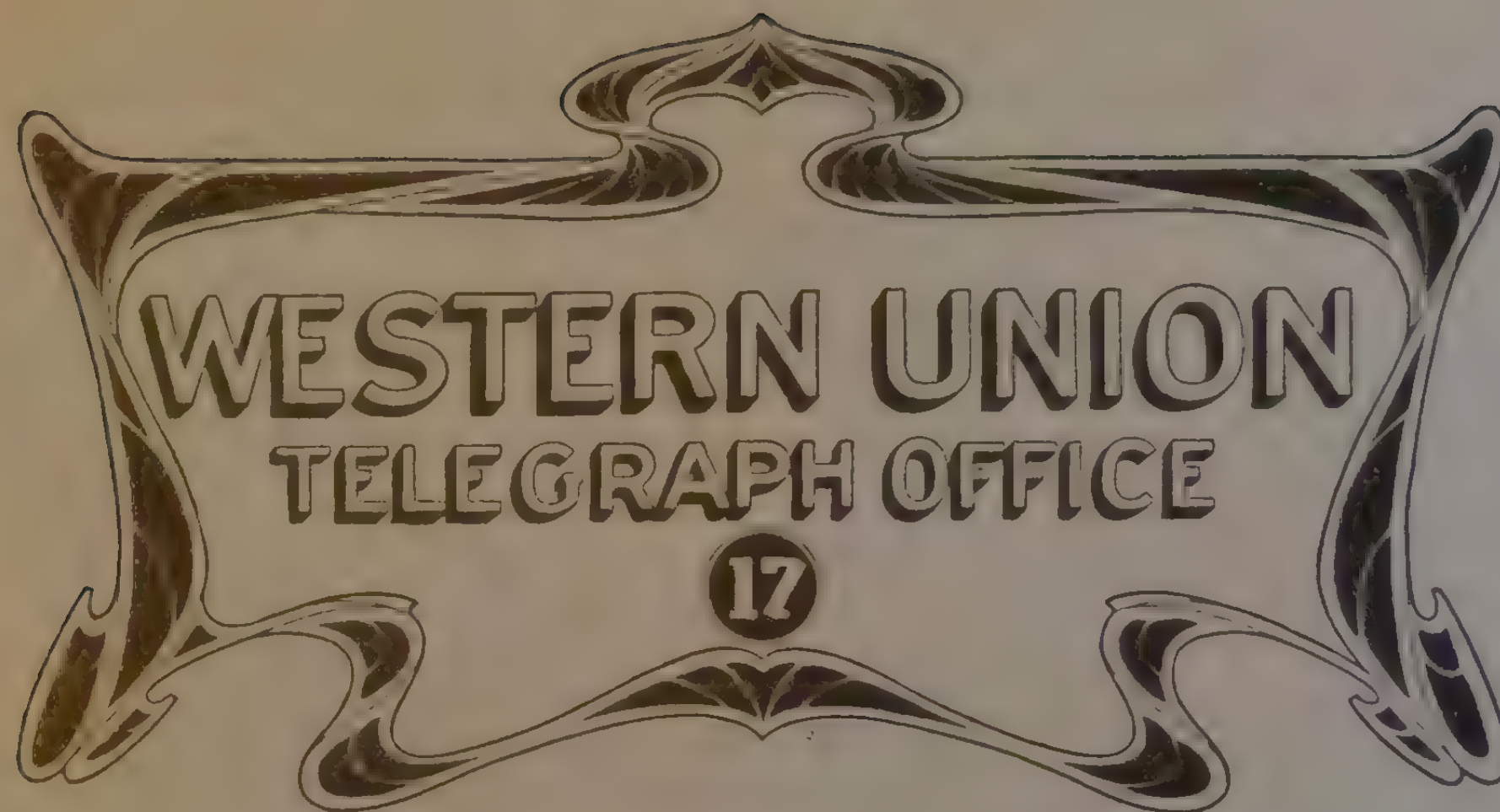
Note. The solid black on design is clear glass. Full lettering solid black.



No. 50. DESIGN FOR WINDOW.

AFTER ED. ADAMS, PORTLAND, ME.

Burnish silver outline on lettering and scrolls. Do border in solid silver. Fill lettering in deep rich blue. Shade lettering in neutral tint of ground color. Fill scroll in stipple silver. Rather deep tone of pale rich blue on matt, and do the background in stipple of very pale warm lead color.



No. 51. WINDOW DESIGN.

Outline lettering heavy, in medium rich blue and frost centers in white. Shade with same color, trifle lighter. Do Nouveau border in rich pale blue, and stipple ground in rich pale terra cotta tone.



No. 52. WINDOW DESIGN.

ATKINSON.

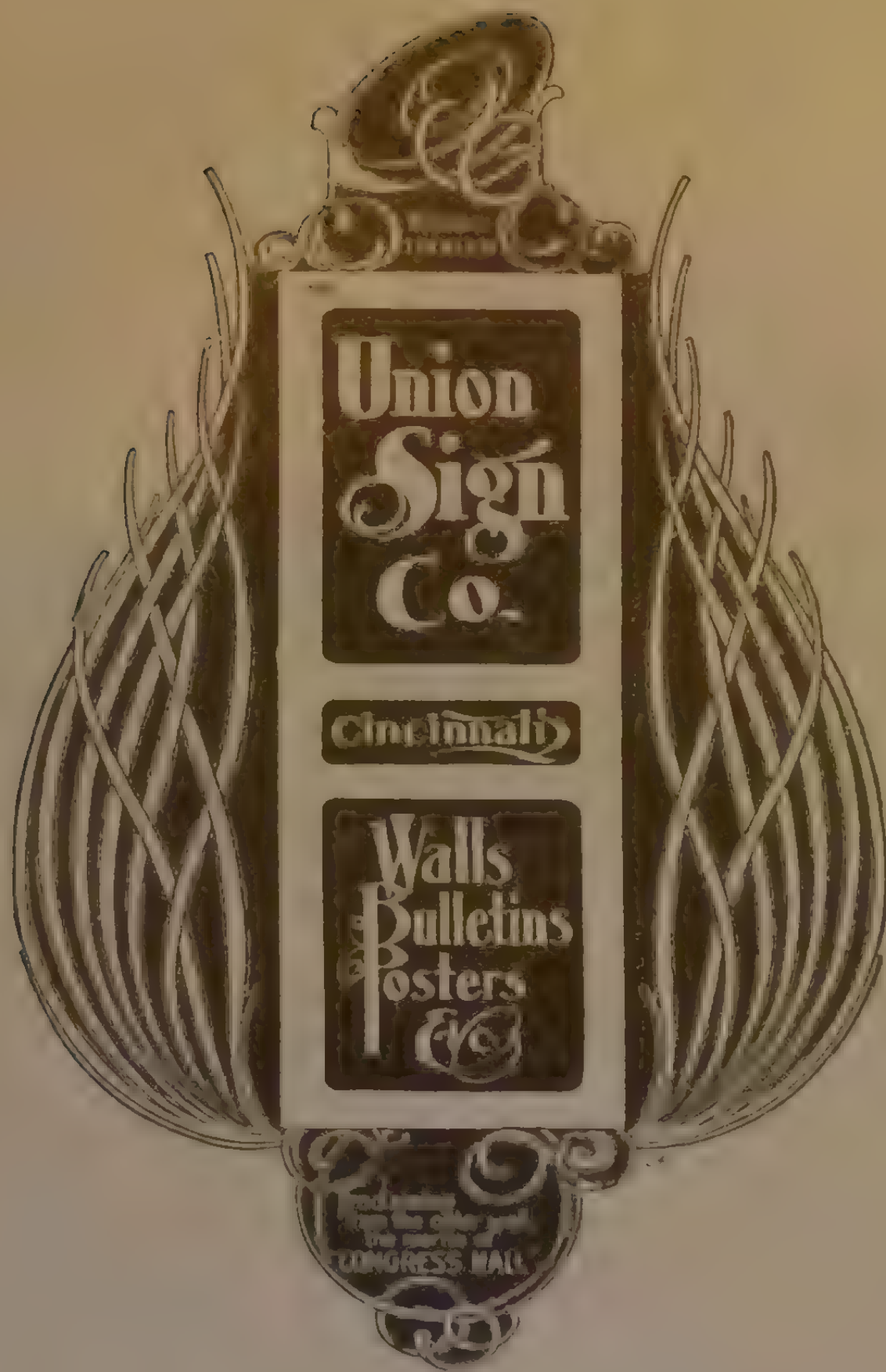
Outline entire design in burnish gold XX deep. Fill all small lettering deep old gold color, stippled. Fill "Grant's Printery" stippled lemon gold. Split shade of black and dark warm olive green. Stipple centers of "Printing" pale buff, wide outline of tuscan on same, with slant shade of black. Put in ground of panel in deep warm olive green. Fill border and scrolls stippled lemon gold. Putty stipple space each side of number panel. Outline the number in black and put in ground of deep vermilion.



NO. 33. GLASS PANEL FOR BOTTOM OF WINDOW
OXIDIZED COPPER FRAME.

G. W. FINE, K. C.

Outline all detail in panels in burnish gold, stipple and gold in same gold. Lettering in panels, outline gold XX deep, stipple centers, and gold lemon gold. 'Florist,' burnish gold outline, stipple lemon gold centers. Deep chocolate ground.



NO. 54. NARROW PANEL FOR GLASS

AFTER FRANK QUEHL, NOTED SIGN PAINTER OF CINCINNATI, OHIO.

Outline entire design, lettering included in XX deep burnish gold. Stipple lemon gold on border of panel. Fill design outside of panel in nice tone of warm yellowish green, rather pale. Background of panel in deep rich peacock green. Black outline on lettering, and stipple centers in white. Main ground of sign in deep rich purple. For matt line, use medium purple, strong enough to show on ground color. Fill sprigs at side in rich old gold color.

RESTAURANT

FOR
LADIES
AND GENTLEMEN.

NO. 1 WINDOW

OLD WAPEN, PORTLAND, ORE.

Burnish outline of gold, wide "varnish line" inside carried close to outline, and do all inseting in varnish. Fill "Balls" different colored bronzes. Black outline, and split shade of black and warm chocolate quite deep in tone.

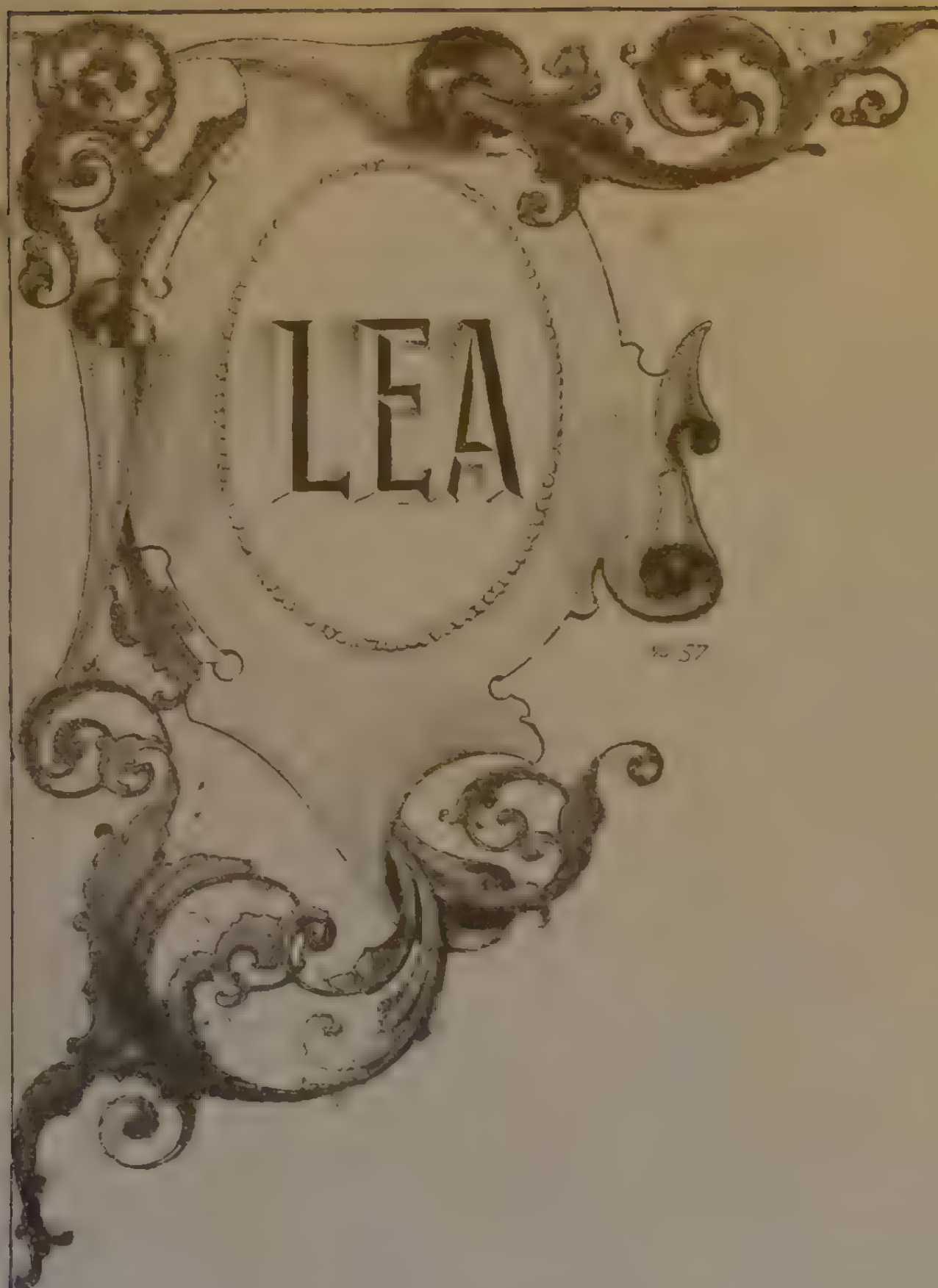
THE EBNER CO.



No. 56. WINDOW DESIGN.

AFTER FRANK S. NICHOLSON

Line whole design in XX deep gold, and outline all lettering in deep gold. "Sporting Goods," stipple center, and gild lemon gold; double color outline of black and red, black next to letter. Fill space above oval panel in deep vermilion, stippled. Lettering in side panels, fill in black, and outline the letter in black at the same time. Ground of side panels in pale warm buff, stippled. Firm name gets stippled deep gold, with double color outline of black and red. Fill between fine lines in design in rich medium bluish green.



No. 57. SCROLL SUPPORT FOR "BOX" FASCIA.

BY ATKINSON.

Blend flat surface in pale tones of olive green, old gold and pink, also pale rich purple. Do "Returns" in red blend. Scrolls medium old gold, shade and high light. Letter convexed in black and warm gray, outline in XX deep gold leaf.



No 58. "CAP."

BY ATKINSON

Convex in two tones of rich blue. Do scroll in pale terra cotta,
 edged in lower tone of same color. Pale warm gray ground

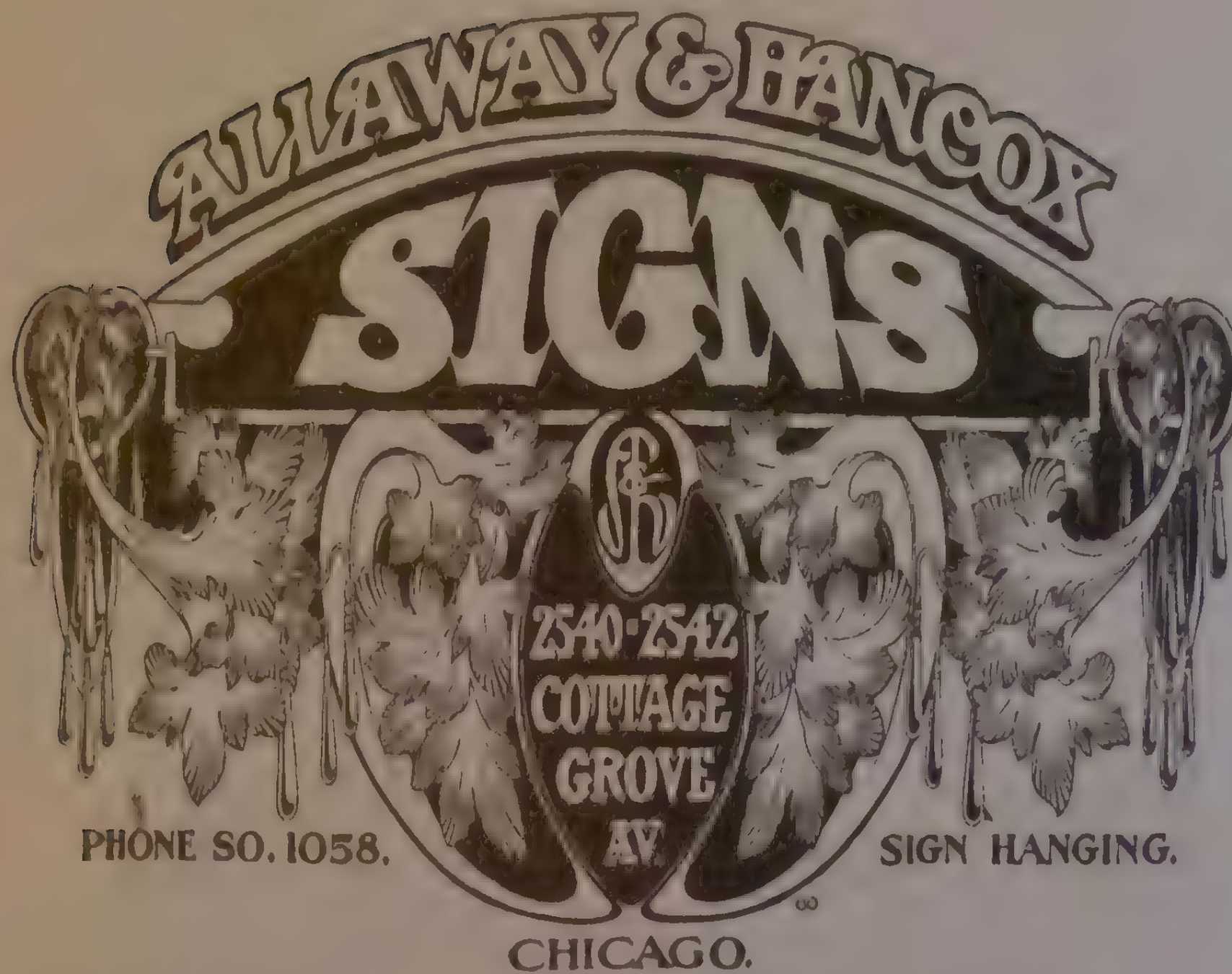


No. 59 "CAP"

BY ATKINSON

Do the "convex" in light and deep vermillion. The scroll in medium old gold or pale green. Edge in lower tone of either color. White or pale yellow ground.

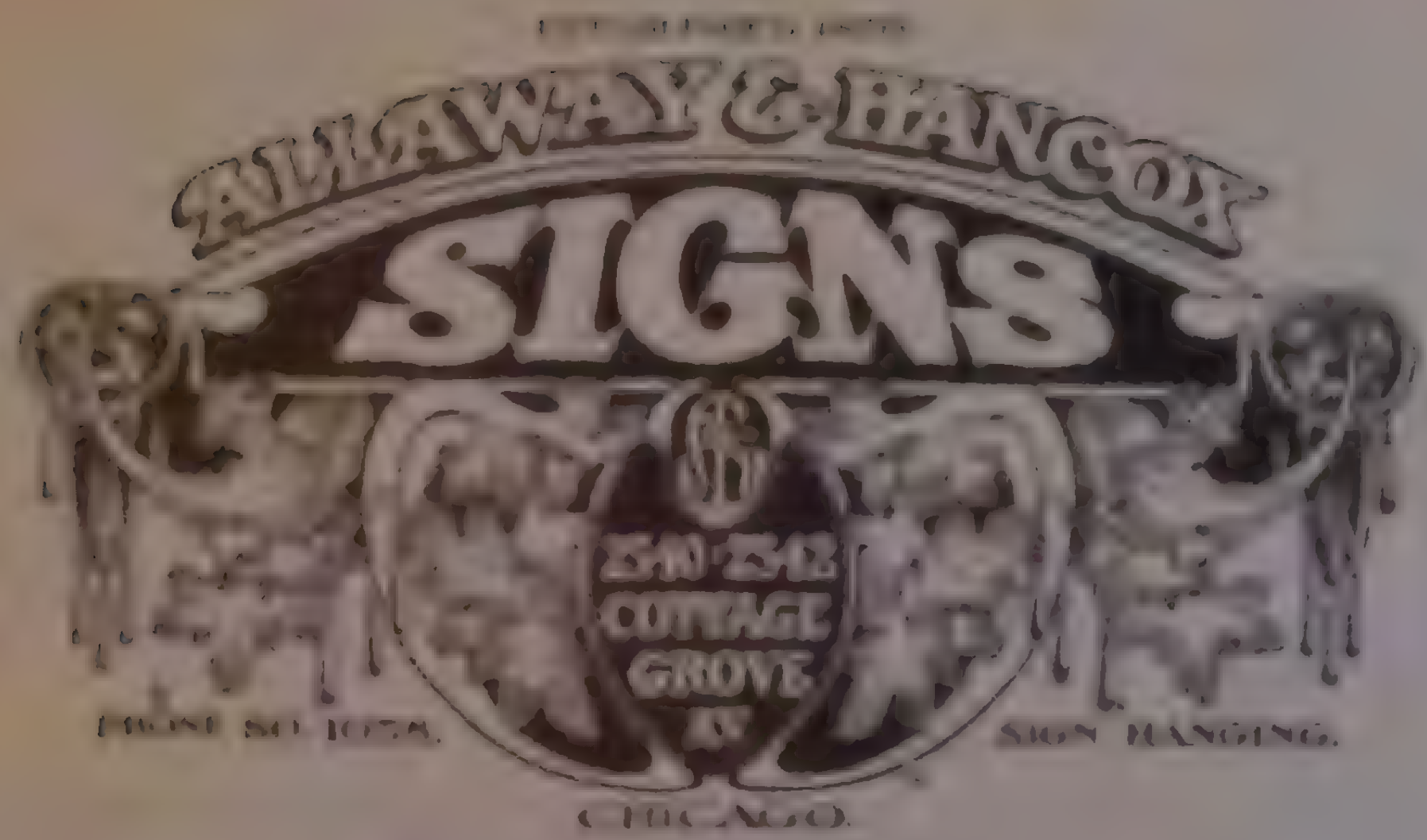
ESTABLISHED 1870.



No. 60. FOR BUSINESS CARD OR SIGN.

BY ATKINSON.

For "Window" work up in black and gold, using lemon gold stipple in lettering and scroll centers.



THE "MAGNET" SIGN IS THE BEST AND MOST EFFECTIVE
FOR ATTRACTING BUSINESS AND TRAFFIC.



No. 61. "CAP."

BY ATKINSON.

Do "Drape" in pale blue, pink and white, poster style, *no blend*; (Not red, white and blue). Do letter in two tones of deep cadet blue (use dry sponge for stippling), outline in black. Do circles in pale old gold, and stars in golden yellow. This on white or pale gray ground.



No. 62. "CAP."

BY HENRI MOTT ALLEN, OF BUFFALO.

Scroll added by Atkinson.

Blend letter from deep red to pale vermillion (starting at bottom). Outline and shade in black. Scroll in pale greenish yellow, edged in medium olive green. Ground of panel deep olive. Border of panel same as scroll. Pale yellowish green ground on sign.



No 63 PANEL.

W. P. H. K. C.

Engraved from original drawing

"Atkinson" white letter, wide light blue outline with deep blue edge. Background in very pale rich, blue. "Panel" in medium rich chocolate with vermilion poster "gags" in it. Small letter in rich blue, white outline "cut in" poster style. Border, rich red with white inset.

—OR THIS—

"Atkinson" pale English vermilion, wide white outline. Ground pale yellowish green. "Panel" mottled in deep green. Small lettering straight tuscan red with white poster outline. Red border, white inset.



No 64. PANEL.

BY G. W. FAY, K. C.

Engraved from original drawing.

"Sings" deep rich red, wide poster outline in pale English vermillion with broken fine-line in deep red. "Split" in lettering pale vermillion. Wreath in light yellowish green. "Cut in" center of "S" tail dark warm green, outline wreath same color. "The Hello Kind" in bright green, strong enough to show well on white. Scrolls in pale old gold or light pink.



No. 6; PANEL

M. D. PRICE, CHICAGO

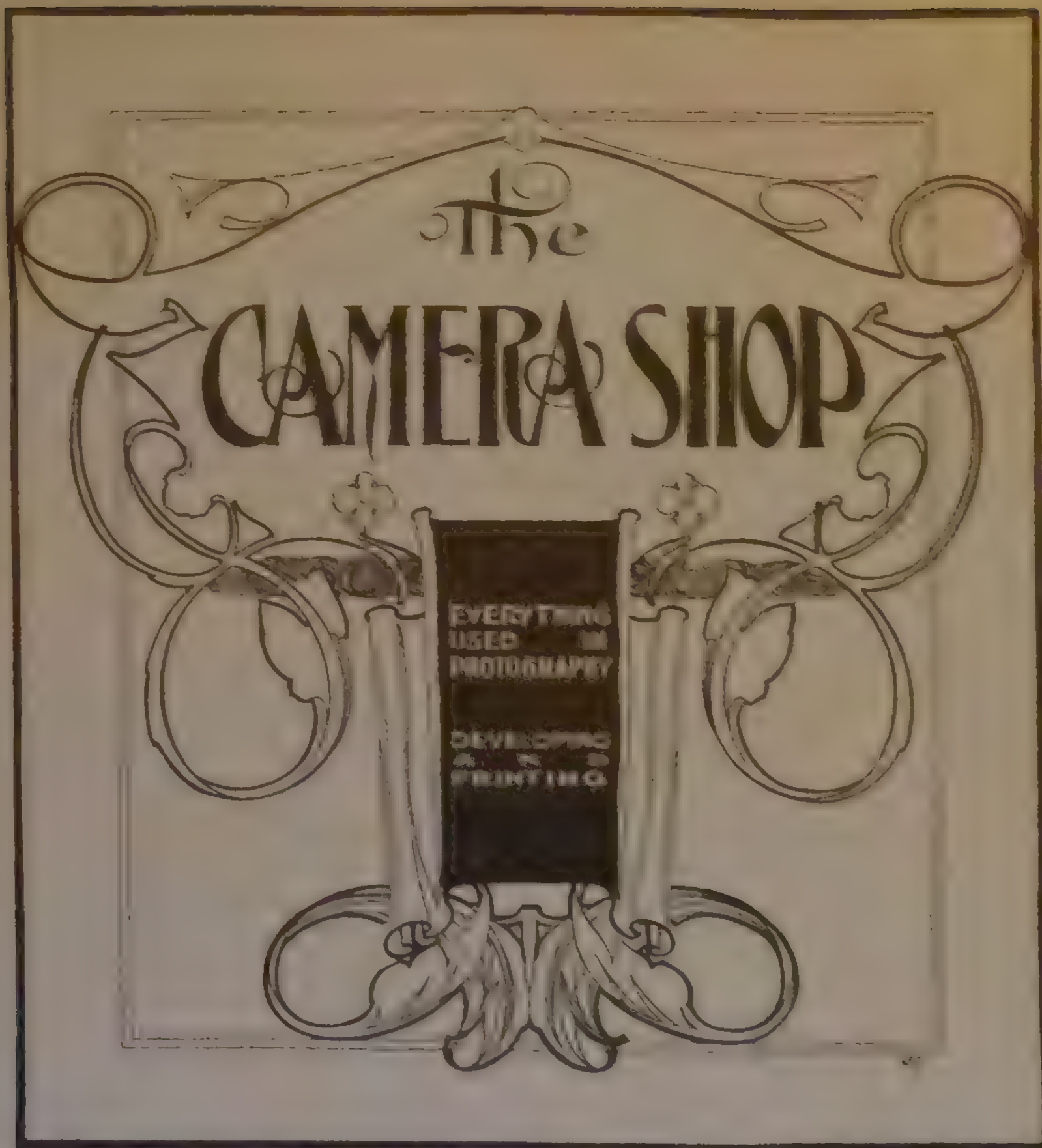
Top panel in can red ground, gold letter, black outline. Oval panel get deep chocolate ground, medium tone of terra cotta for border and gold leaf for beads. 'Topaz' wide outline of gold, saffron yellow for center, and a heavy edge of black. Scroll in medium old gold, detailed in deeper tone of same color. Ribbon at bottom, solid gold leaf. Letter in black. Main ground deep olive green. Matt line pale blue. Matt in medium olive green. Silver bevels.



NO. 66. BULLETIN LARGE OR SMALL.

M. B. F. C. CHART.

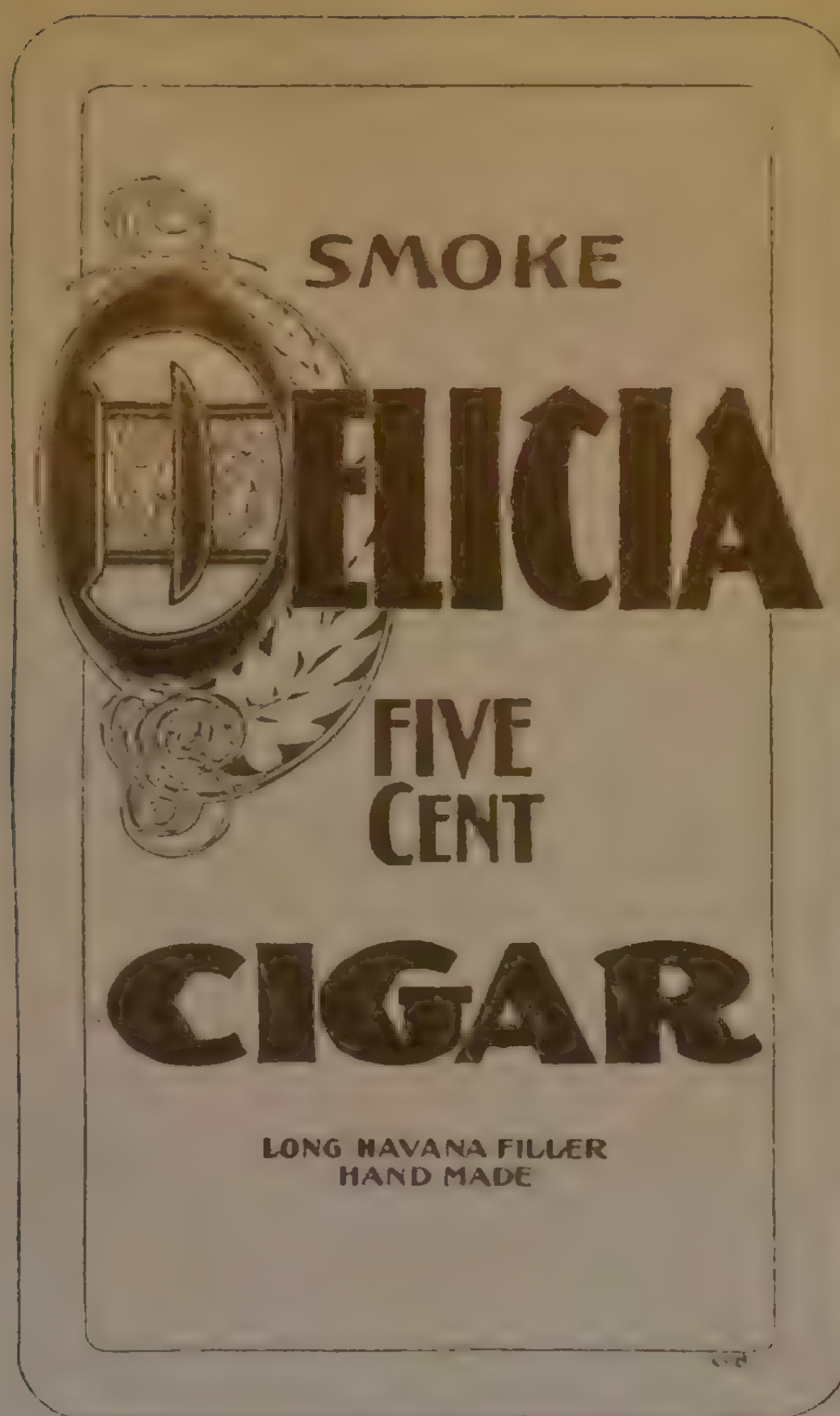
Ravinia Park: in dark home green with black inset. Panel
in light red ground, white letter with black outline. Leaves at
sides in bright yellow green, detail in deeper tone of same color.
Panel at bottom in very pale chrome green, letter in black. Ribbons at
sides in pale linen yellow, detail in deeper tone of same color. Little
panel in bottom corner in red. Main ground of sign pale warm
gray. Olive green to border.



No. 67. DESIGN FOR SMALL PANEL.

HENRY THIEDEL, CHICAGO.

Background and matt in two rich tones of citron yellow. Panels and scrolls in warm deep tones of slate color, detail in black. Lettering in gold leaf outlined in rich vermillion.



No. 68. SMALL PANEL.

BY LAWRENCE MAZZANOVICH, NEW YORK.

Initial panel has deep bottle green ground with scroll in old gold, spring at side, pale blue, detailed in deeper tone of same color. Letter "D" in two tones of vermilion with gold leaf outline, edge and drop shade in black. Remainder of word "Delicia" is black with double outline of gold and deep vermilion. "Smoke" in olive green, outlined medium blue. "Cigar" deep slate color with double outline of purple and pale emerald green. Small lettering, medium grass green. Background in very pale tints of terra cotta, grays, purple and buff.



No. 69. TABLET FOR INTERIOR DISPLAY.

ATKINSON.

Medium slate color ground. Do poster scape in black, also "brush" at bottom. Letter in gold leaf. Lemon gold leaf bevel or border.



No. 7. DESIGN FOR BUSINESS CARD

DESIGNED BY VAL COSTELLO, NOTED SIGN PINTER OF LOS ANGELES, CAL.

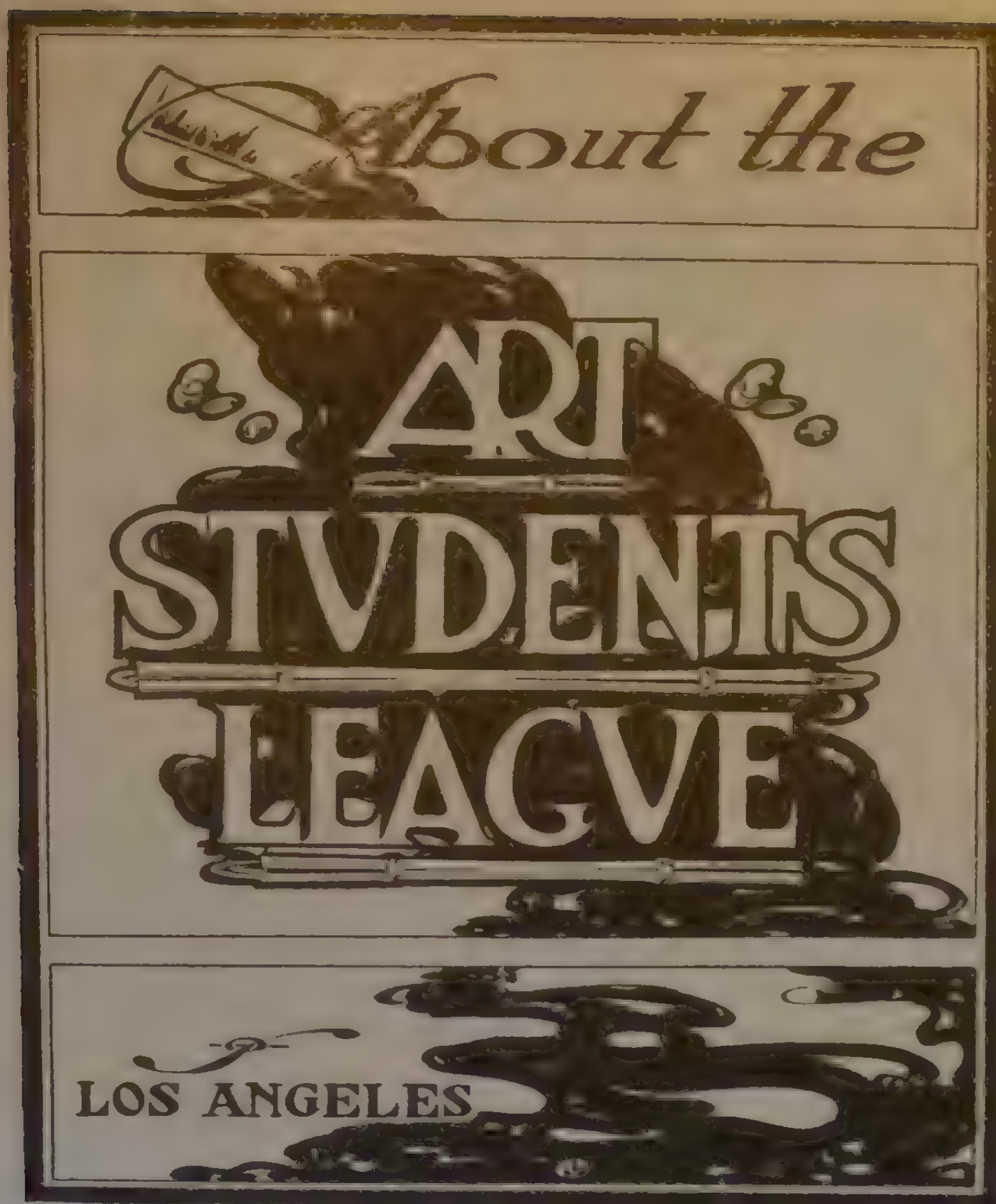
Engraving made from his original drawing.



No. 71. LABEL PAPER BY V. M. CO. 11110

Engraved from original drawing.

Do the background in dark blue or green. The heavy white
mott and outer rim of circle in bright vermilion. Inside mott line
in pale bluish green. Outside mott line in strong pink. Break on
circle (inside of red) in deep greenish yellow and dotted olive green.
Do little poster in dark olive and light blue. "Green's" red letter,
heavy white mott. Balance of lettering very pale che green tint.

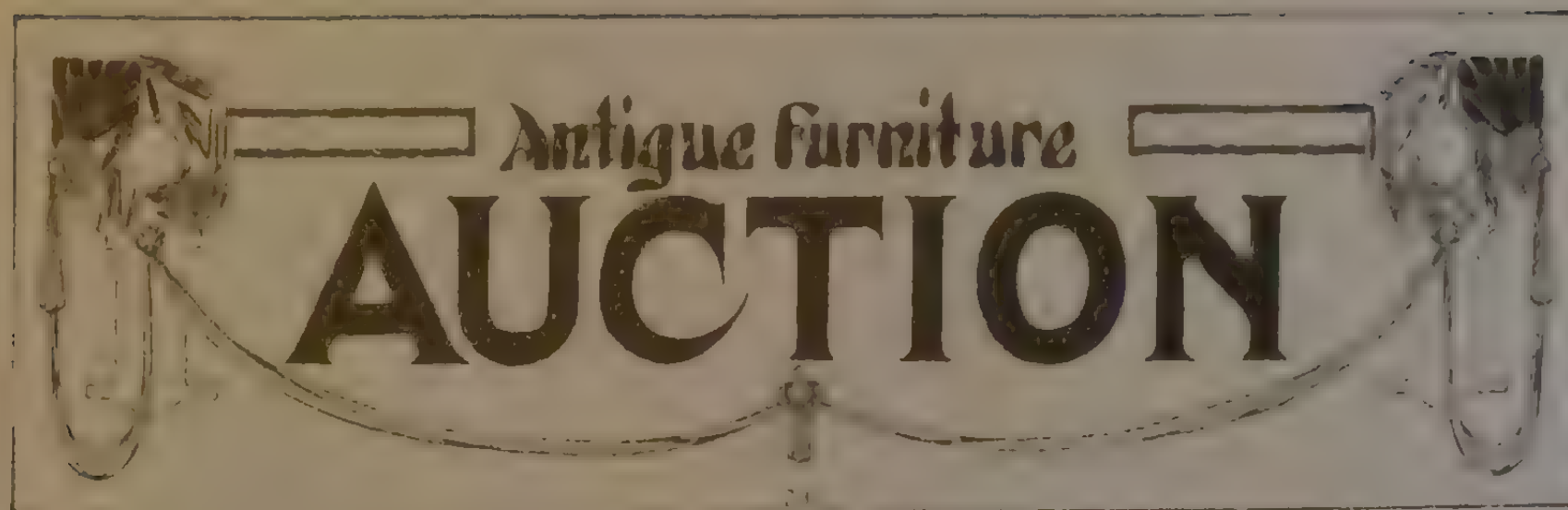


M
CM
VI

No. 72. POSTER BY VAL COSTELLO.

From original drawing

Background in pale buff. "Art Students League," red with white inset. Porte crayons in old gold. Tube at top in white. Color from tube very deep purple. Lettering top and bottom in black. Matt and bars in deeper tone of ground color. Border citron yellow.



No. 73 OIL CLOTH OR MUSLIN.

BY H. M. M. NOTED CHICAGO SIGN PAINTER.

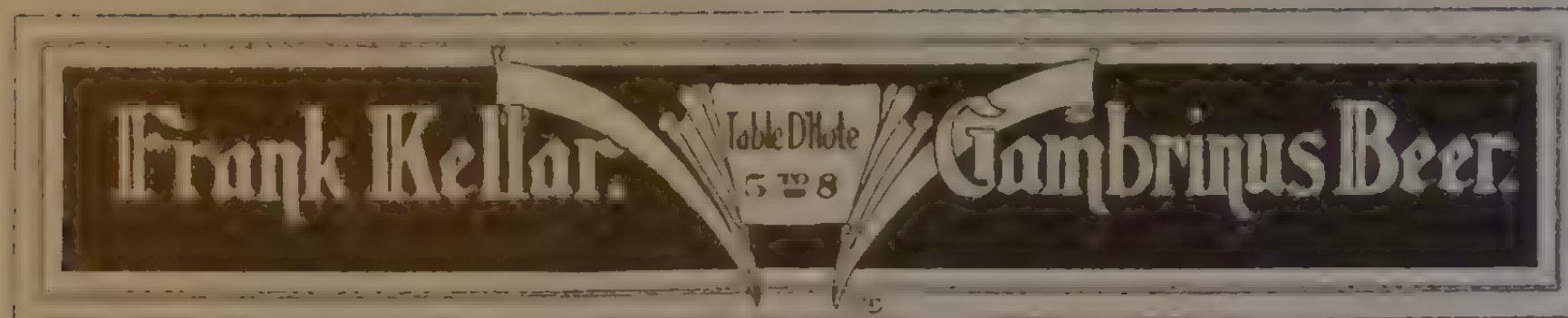
Tint ground of pale terra cotta. Do ornamental stuff in two tones of old gold. Panels at end in medium tones of terra cotta and if lettered use straight burnt sienna. Display lettering in olive greens and reds.



No. 74. DESIGN FOR CARDS.

H. MOTT ALLEN, OF BUFFALO.

Black and white same as plate



No. 75. CHEAP BUT ATTRACTIVE WINDOW PANEL.

FRED WATKIN, PORTLAND, ORE.

Black letter—pale gray ground—pale blue border, white matt line—panel in center detailed in deeper tone of border color, ground of panel in very pale buff.



No. 76. BULLETIN.

ATKINSON

Main panel gets red ground—white letter. Upper panels at ends in olive green, pale chr. green letter, pale olive border. Rectangles in medium buff, letter in citron yellow, pale buff bars and borders. Sprigs in pale olive, outlined in deeper tone of same color. Beads old gold, touch of high light and shade. Main ground in pale buff, border in red.



No. 77 SMALL PANEL

ALKINSON

Do side scrolls in dark olive, touches of gold high light on them.
Do panel scroll lemon gold leaf, outlined in black. Do the EYE
natural color, lettering deep gold leaf. Black ground varnish.



NO. 10 SAVING

BY W. D. FARR, NOTED CHICAGO ART PAINTER

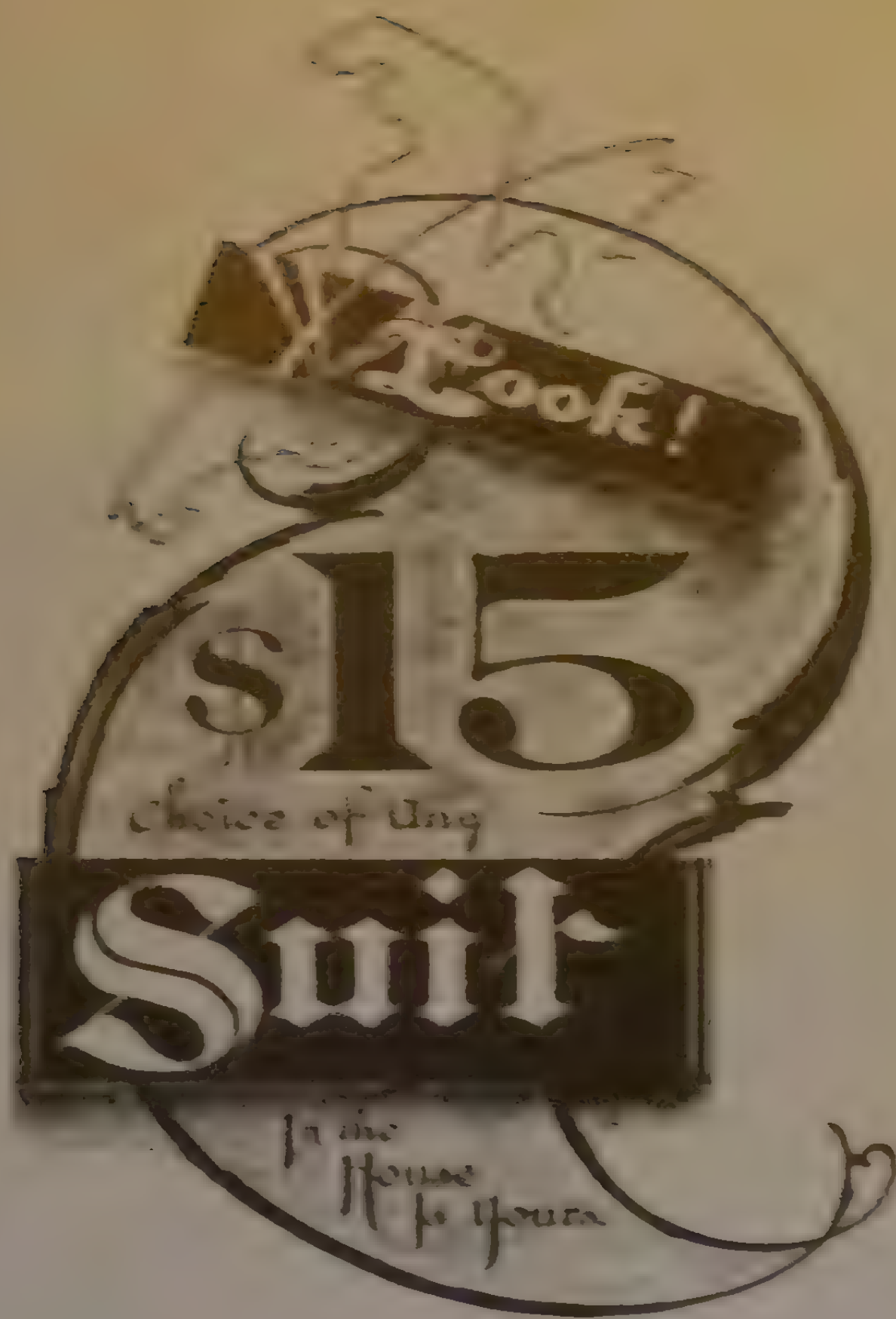
Back ground in medium olive green. Panel deep vermilion, gold letter with black outline, rectangle pale clear green ground letter in red, inner green. Do lantern in vivid colorings of pale purples, pinks, blues, greens, yellow.



No. 79 SWING SIGN

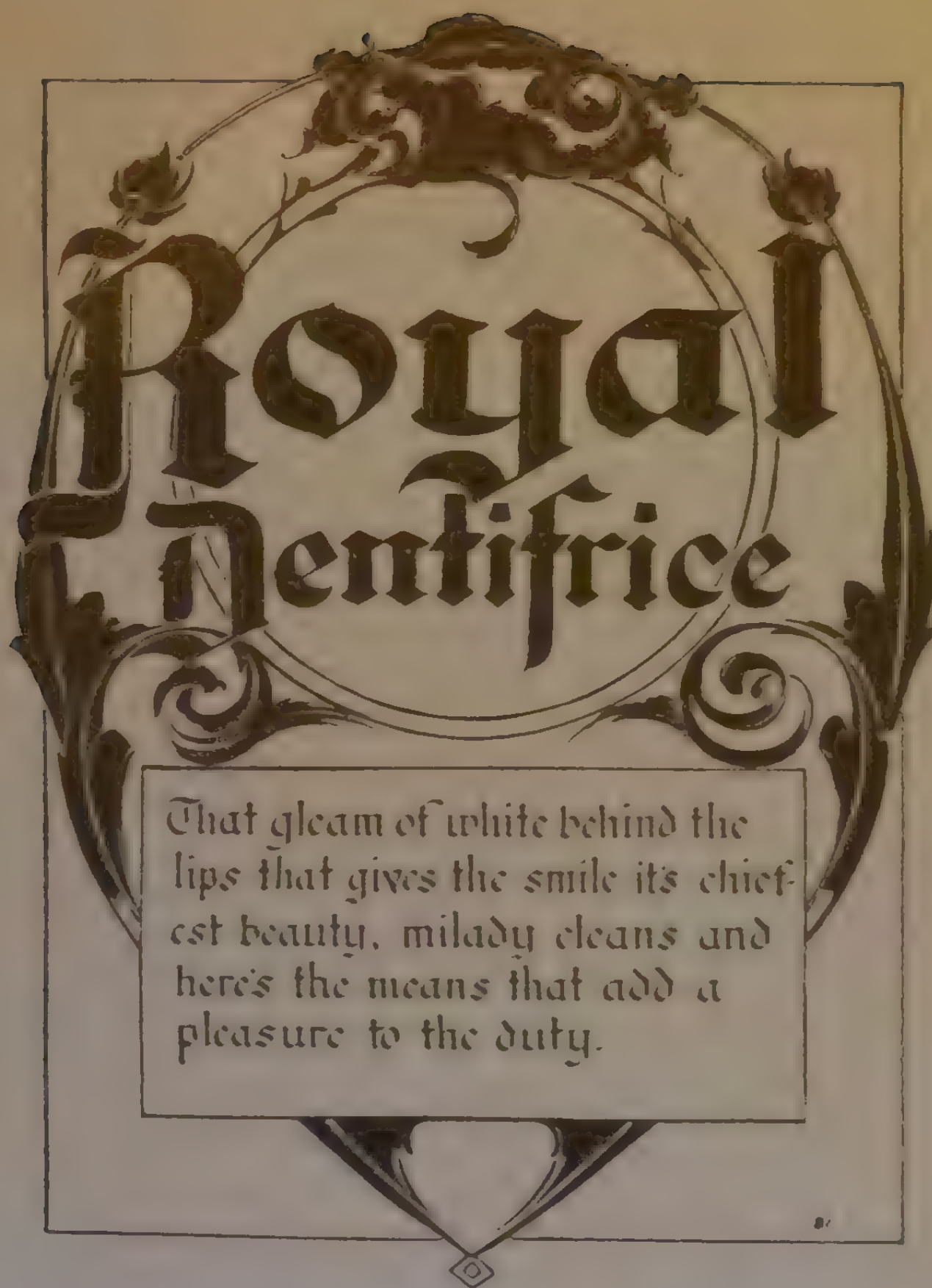
BY L. H. SOWDEN, BURLINGTON, IA

Black and gold



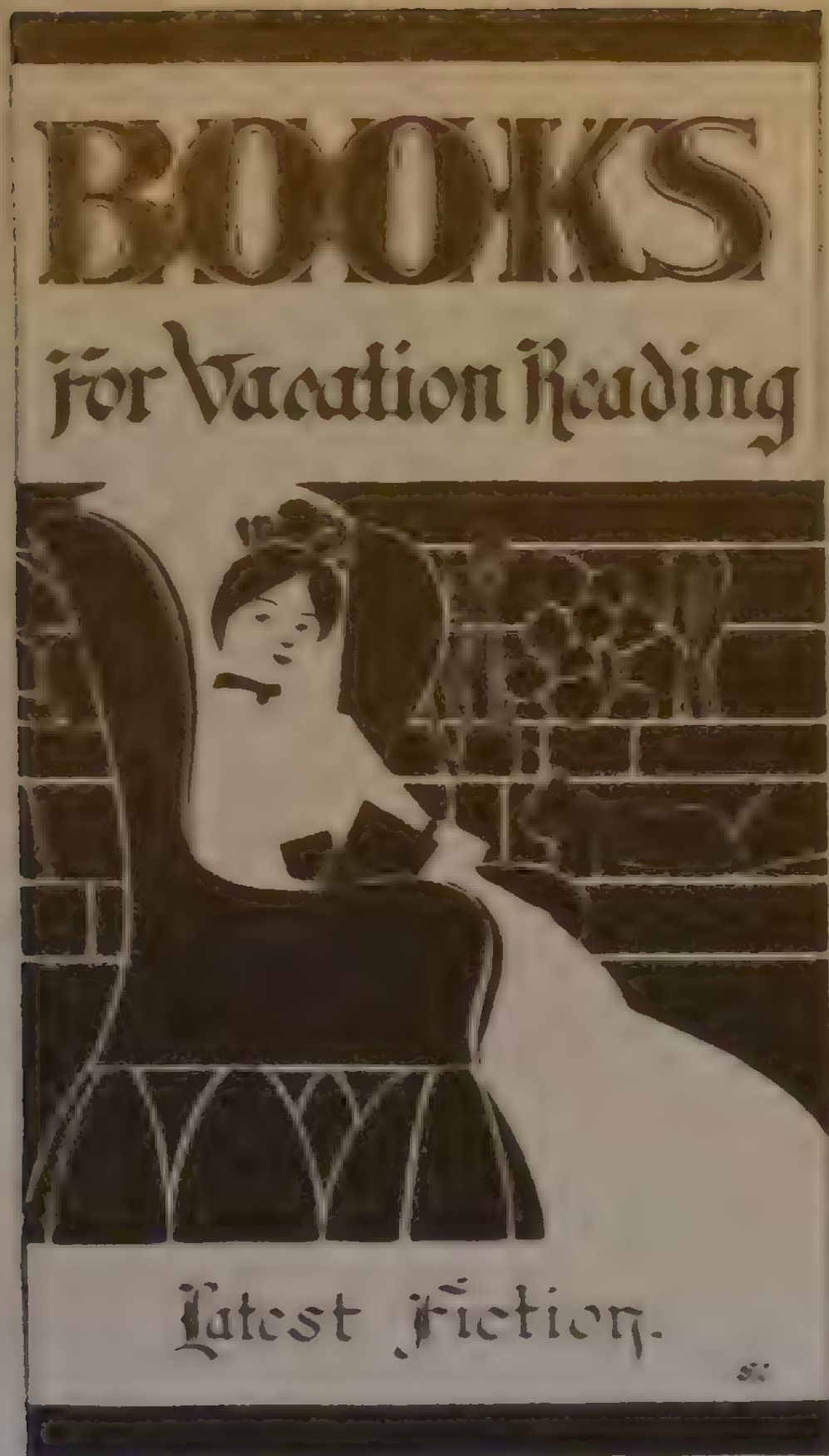
NO. 10 DISPLAY SHOW CARD

Good average result, good in nature in this condition, with
 long, black, smooth. Most good in dark nature as shown in
 one being quite good, with purple and grey. Little good in
 top medium black, green, white, black, purple. This is the
 best in showing good green.



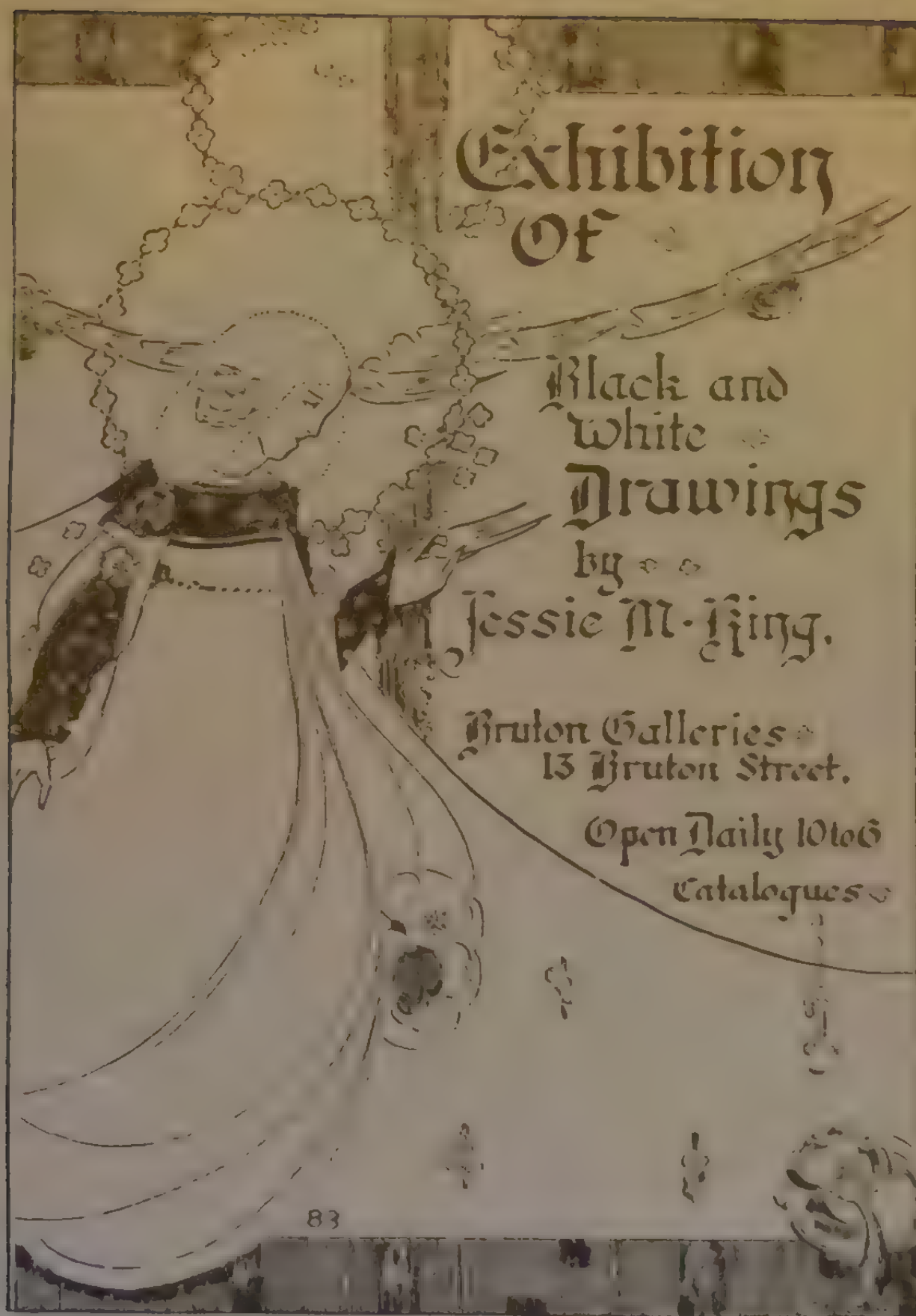
No. 87 SHOW CARD

Pale gray card, do the scroll in pale blue letter in very deep blue. Display letter gets outline of pale old gold. Rectangular piece gets ground of pale orange.



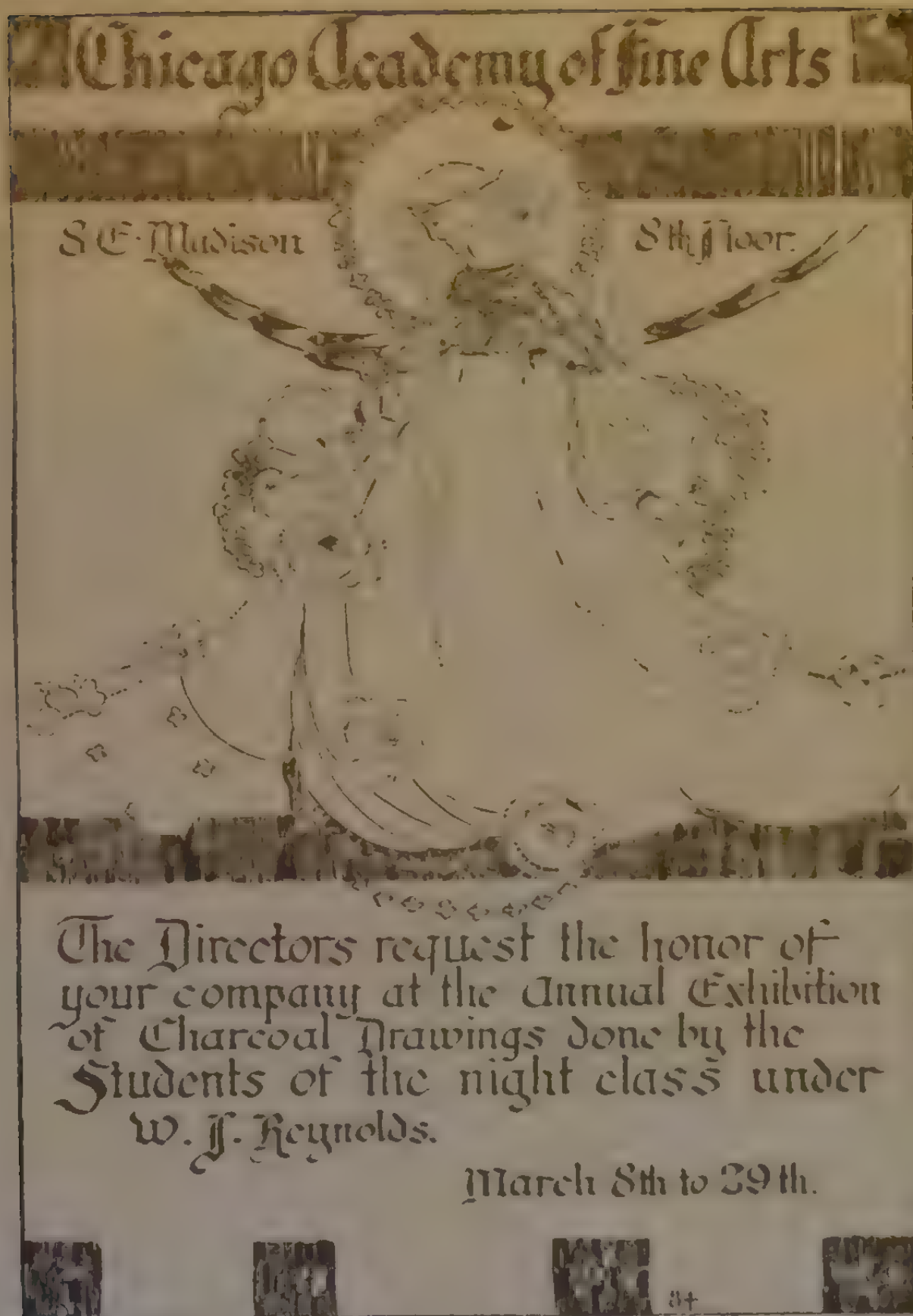
NO. 52 SHOW CARD

Pale gray card design. "BOOKS" in black, "for Vacation Reading" in pink tuscan outline and red inset. "Latest Fiction." in pink tuscan outline and red inset. Small letter at bottom in red.



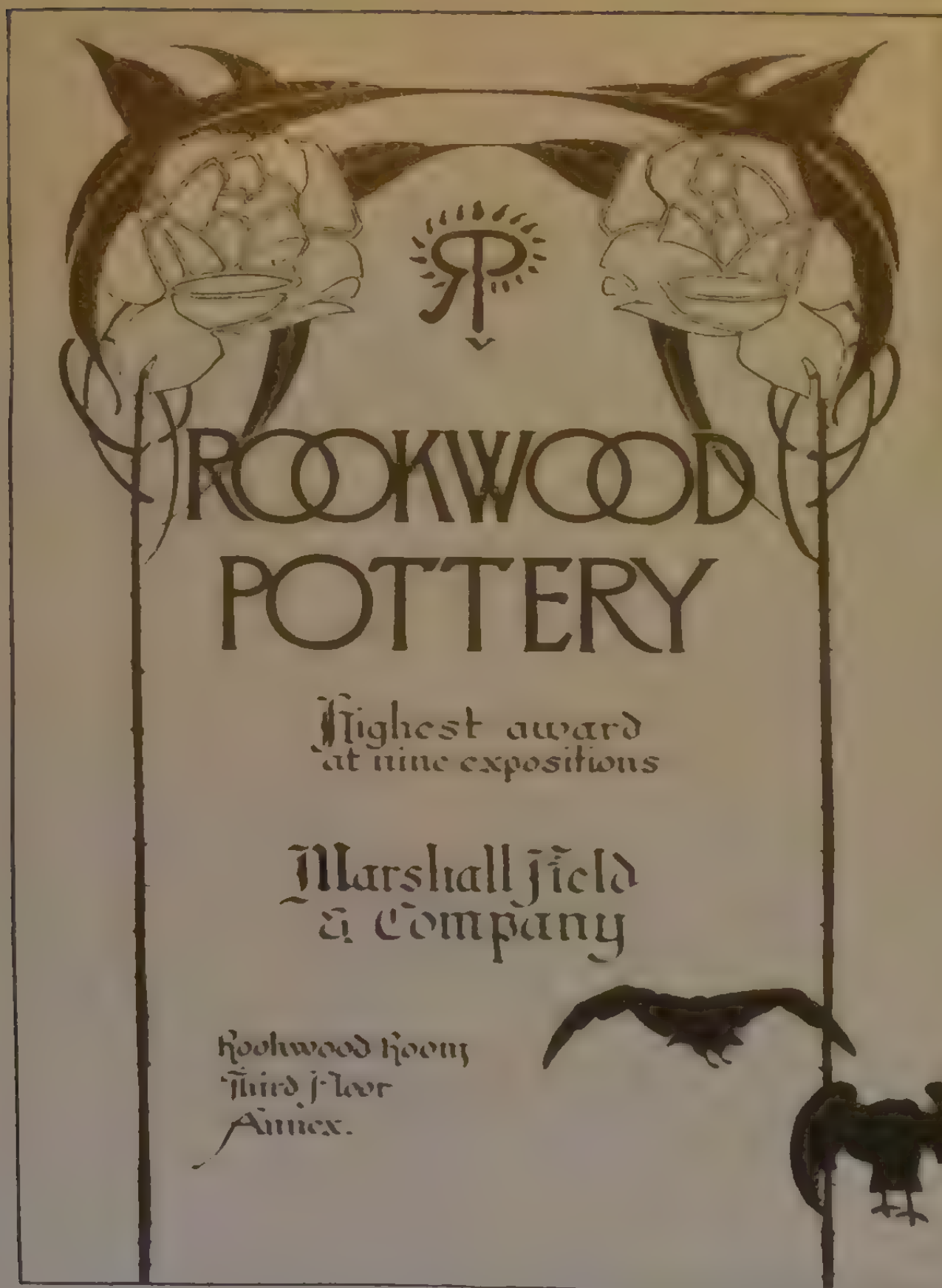
No. 83. SHOW CARD.

Do poster girl in aluminum lining bronze, on dark chocolate card. Bars top and bottom in pale old gold. Letter in pale buff, white "caps."



No. 84 SHOW CARD

Do poster girl in gold bronze outline on dark olive card, also
the bars top and bottom. Letter in white with red "caps."



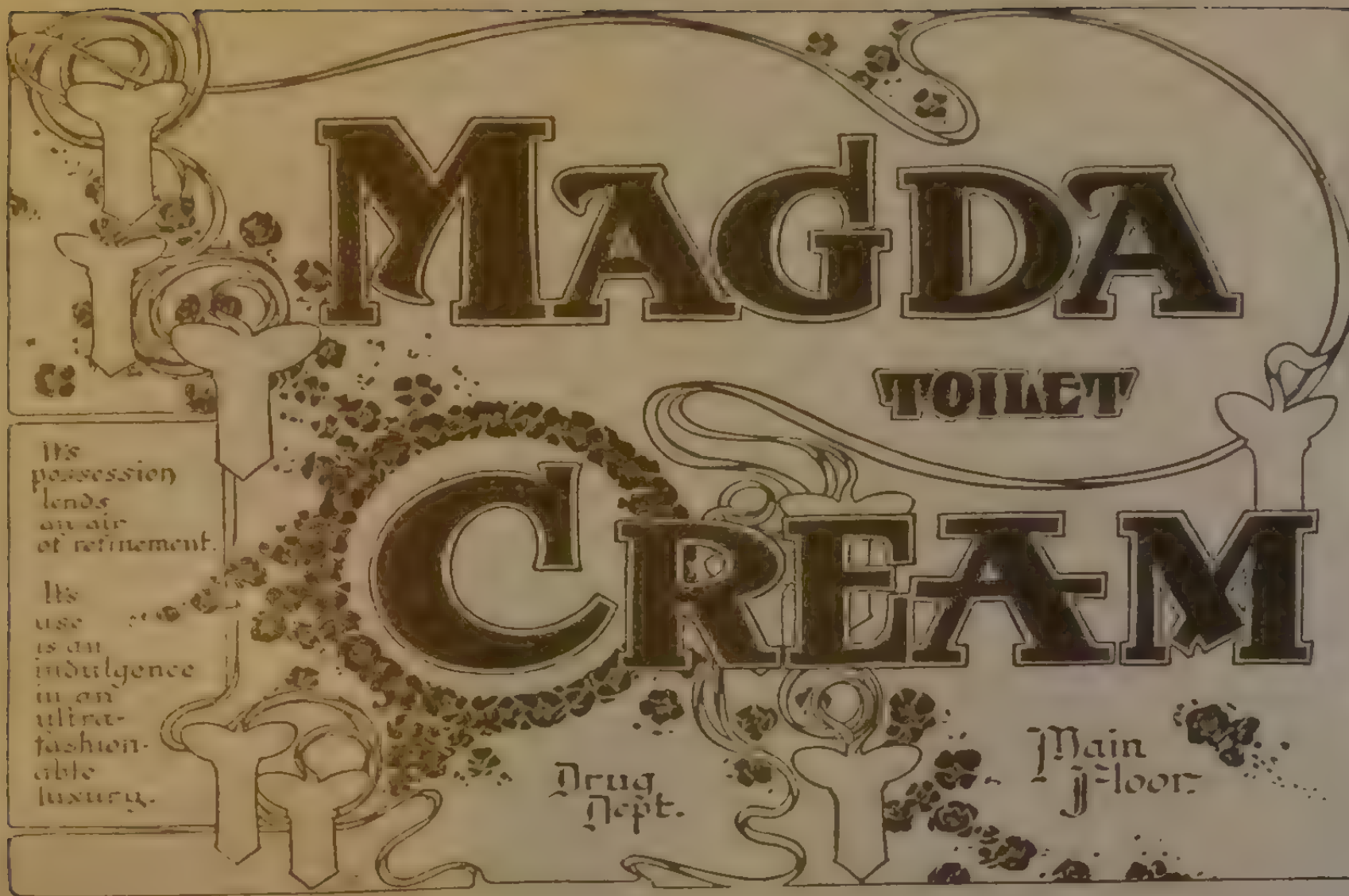
No. 85. SHOW CARD.

Use pale gray card, do poster border in black and orange. Letter in pale rich blue. Outline the display line in deep blue.



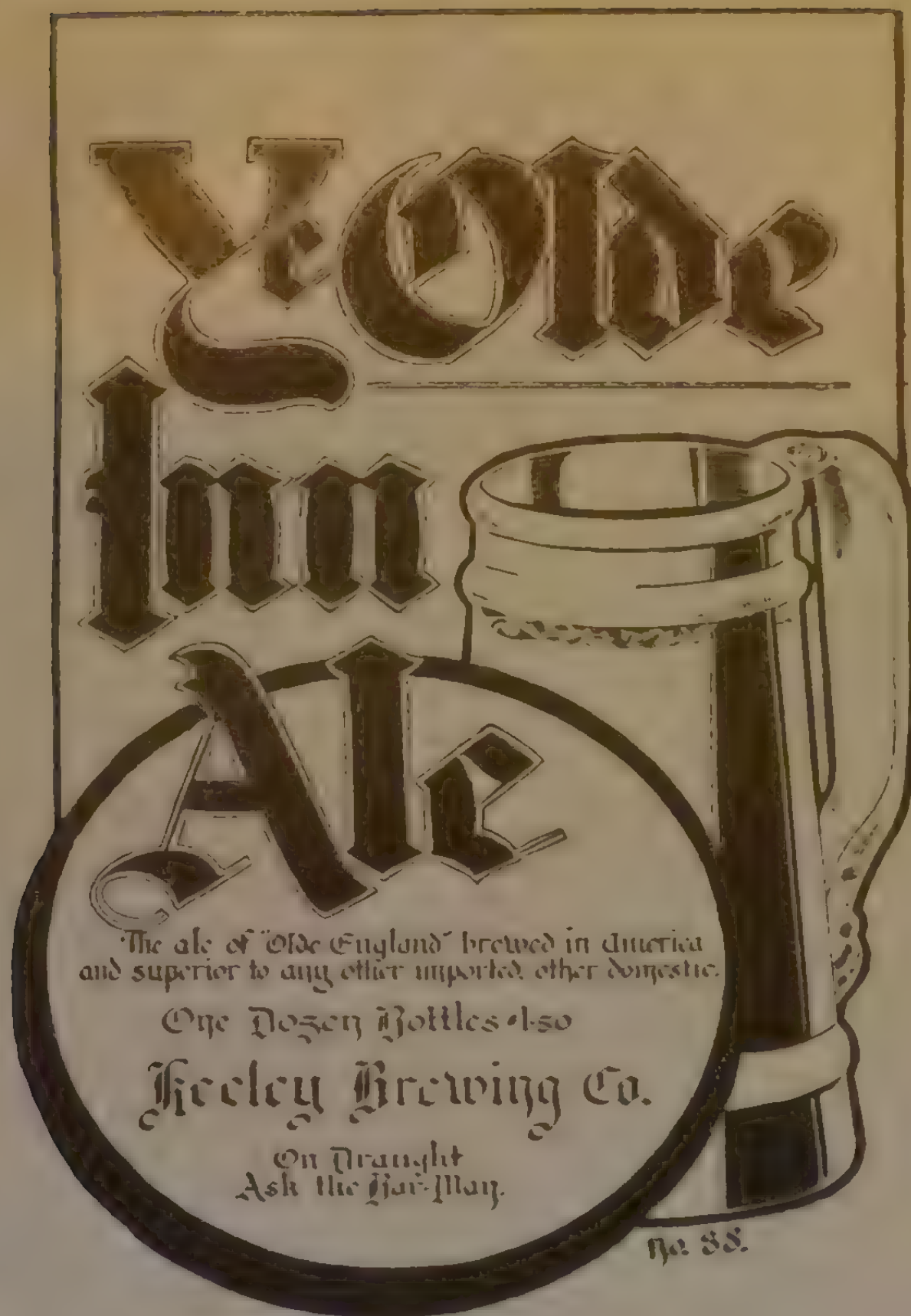
No. 86. MANOGRAPH DESIGN

Do ornamental stuff in greenish greys. All lettering in black, with top line outlined in pale emerald. Fellery's Band, outline of red and pale cold grey. Ground of little panel two tones of pale purple. White ground.



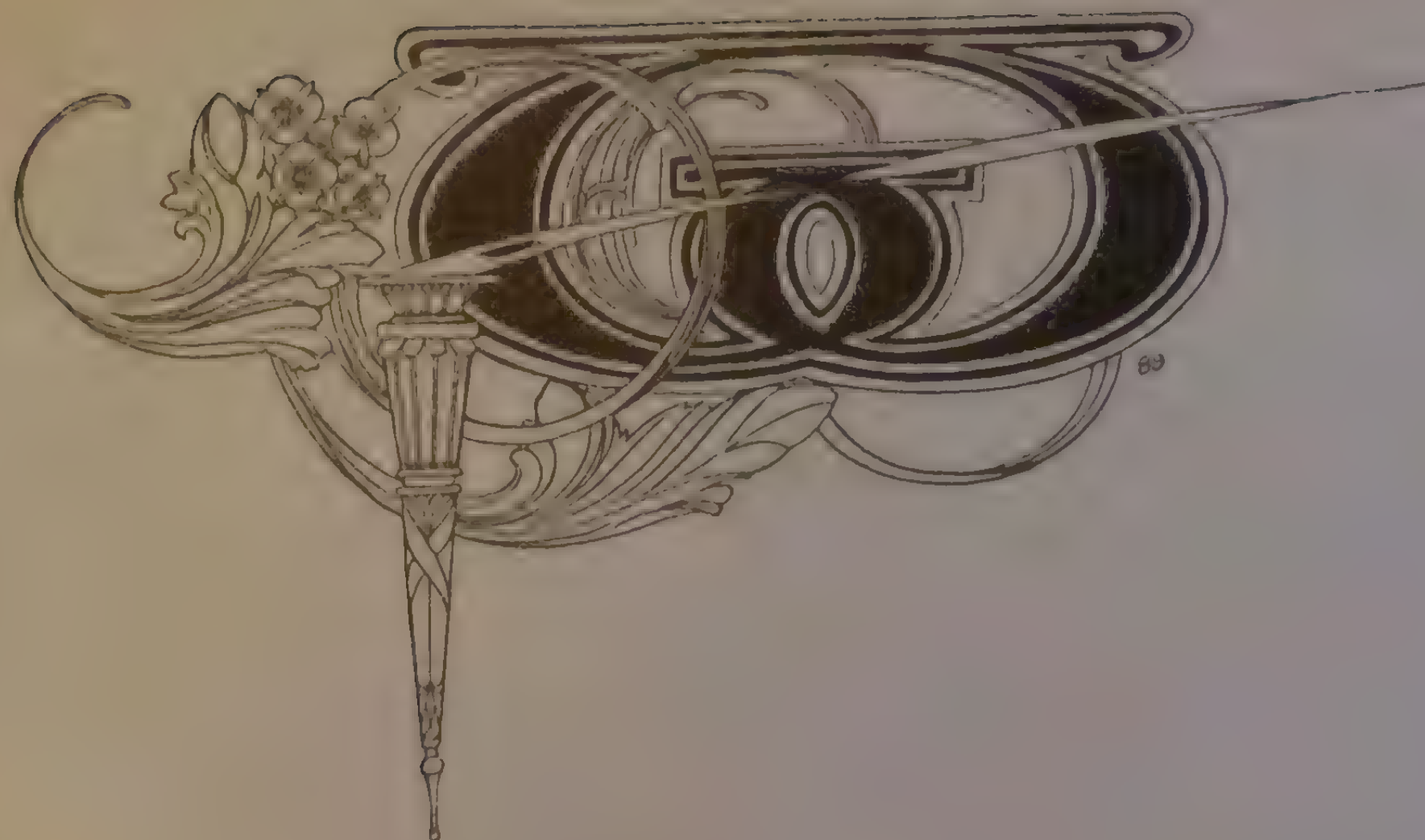
No. 87. SHOW CARD

Use dark grey card and do all ornamental stuff in pale and deep gold bronze. "Magda Toilet Cream," white with red outline, fill in black roughly on ground inside of gold on upper part of design do the poster blossoms in red. Two white panels lower left of design in pale olive, letter bright blue. "Drug Dept." "Main Floor" pale blue, orange border.



No. 88. SHOW CARD.

Use uncoated card and "rub in" some pale tones of burnt sienna, warm gray and purples, using soft pastels with cotton pad. Do the stein in warm medium tones of gray and old gold. Panel in pale bluish green, letter in deep olive, border on panel deeper tone of blue green. "Ye Olde Inn Ale" black lower case, Red "Caps."



No. 89. INITIAL, GLASS OR BOARD.

GARNER, CHICAGO

Do the "caps" in double outline of black and gold, fill center in deep vermilion. Do the scroll and torch in bright outline of lemon gold leaf and fill in aluminum bronze.



No. 90. DOOR LIGHT PANEL.

GEO. OLSEN, WITH GUNNING SYSTEM, CHICAGO.

Do the Nouveau border in bright gold outline, stipple center
same on lettering—black ground.



No. 91 POSTER DESIGN — 2 COLORS.

BY VAL COSTELLO, LOS ANGELES, CAL.

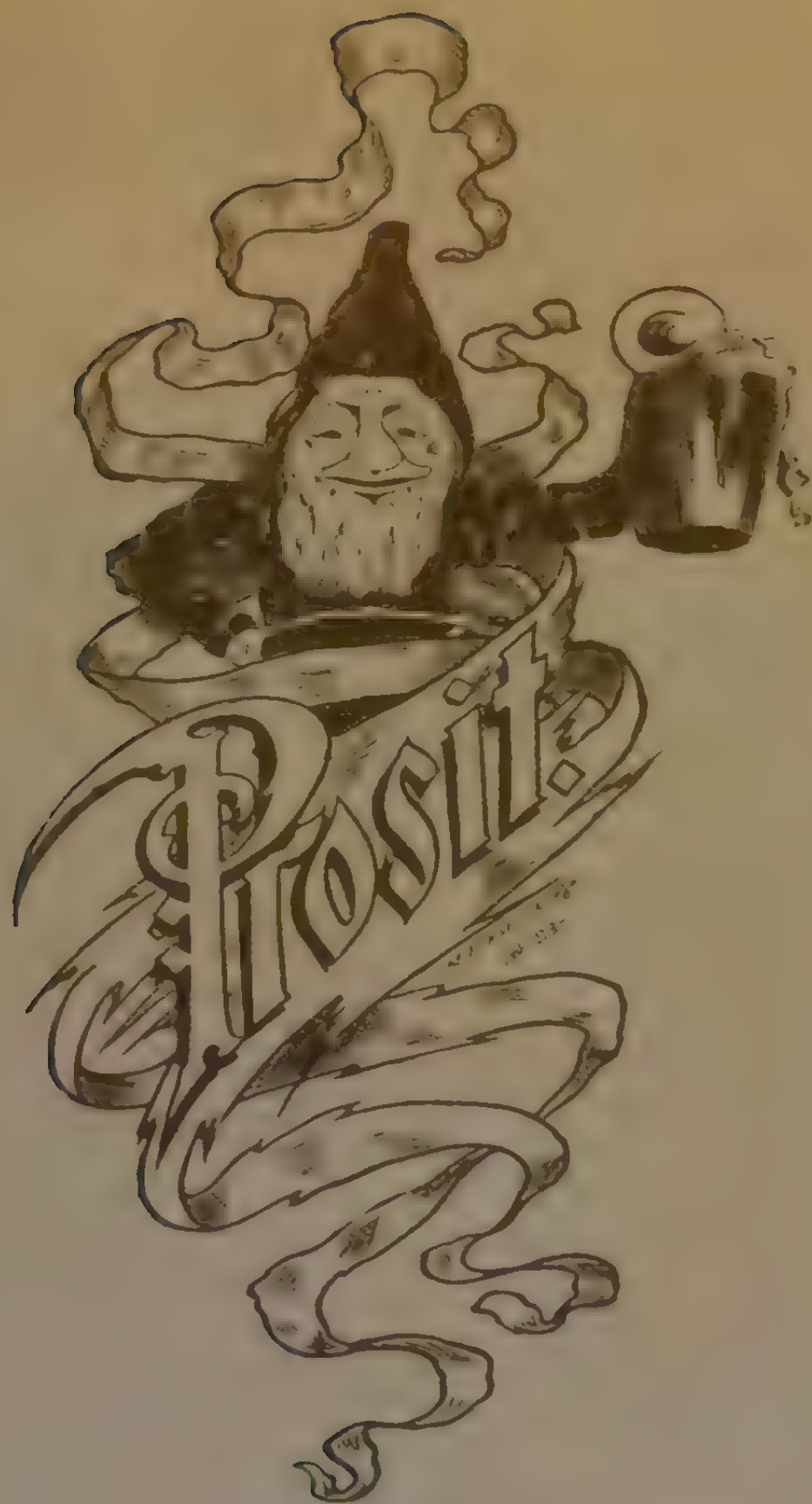
Either black or red.
or—pale chr. green and dark olive
or—bright buff and old gold
or—pale emerald and deep purple.



No. 92. LETTER HEAD, CARD OR POSTER

AFTER M. WILLIAMS, N. Y.

For poster do top line in two tones of old gold, outline and drop shade in tuscan. Do ornamental stuff in pale yellowish grey, and outline it in medium tone of cold old gold. Main panel, blend ground of deep to light vermillion—white letters—black outline. Panel at left of design, pale yellowish green, letters in deep green. Address lettered in black.



No. 93. DESIGN.

BY M. P. KOB, CHICAGO.


Do the ribbon in dull tone of buff, outline and detail same in medium old gold. Lettering in deep vermillion, high light in pale vermillion. Stroke of black on shade side. Do "Figure" in poster style, using abbreviated natural color. White ground.



NO. 12. SWING.

BY M. J. K. C. C. C.

Scroll top in gold color. Light yellow and black. Painted blue green ground. Make pencil marks for orange yellow ground. Make letter, with black outline. Rough sketch of the scrollwork and cannone. Revolve panel to pale gray. Small lettering in black.

After 

You have used

Sanitol

Your teeth will
gleam like Ivory
and your breath
will have the
delicate fragrance
of the rose.

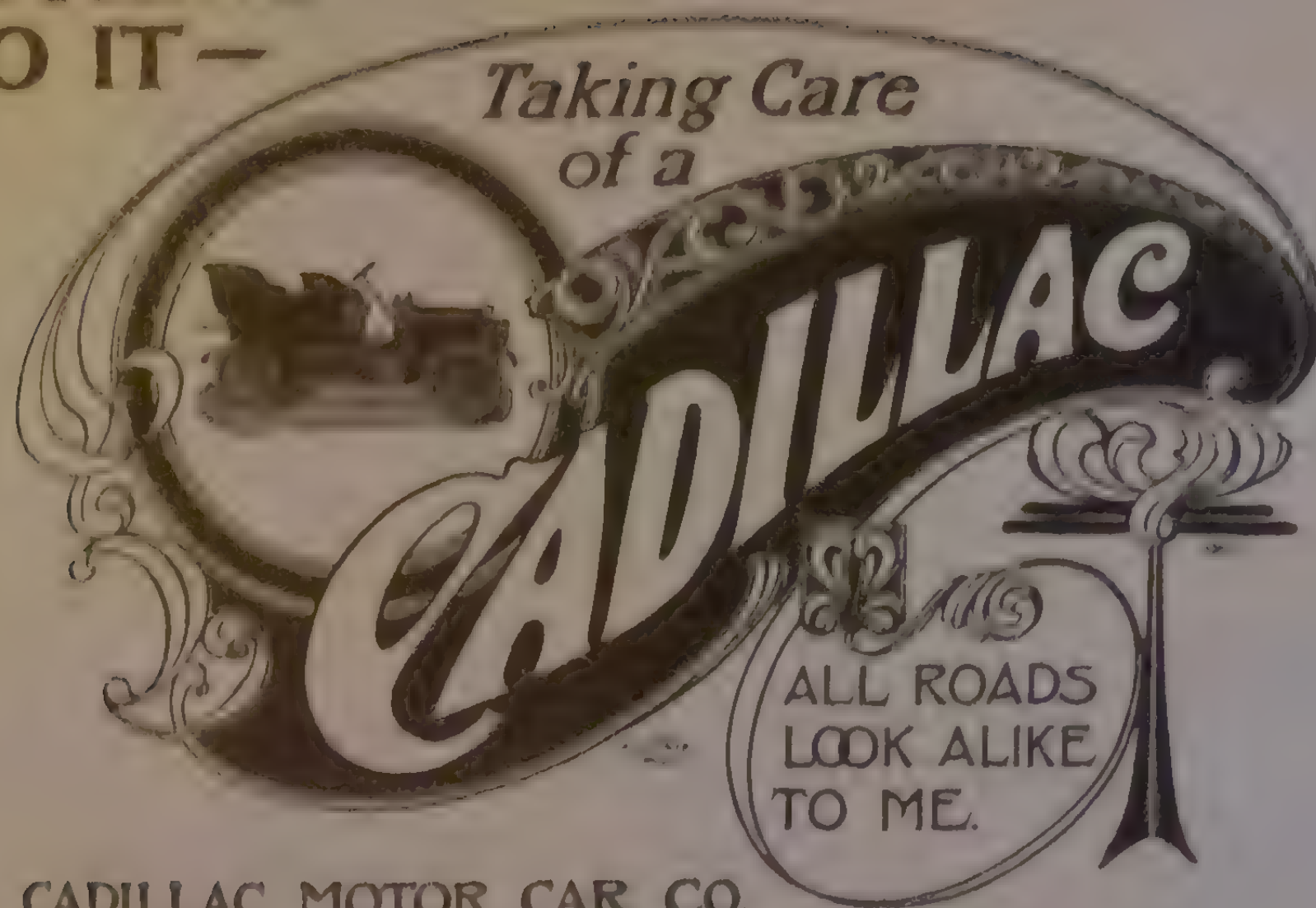
The Sanitol Co.

No. 95. SHOW CARD.

BY GEO. OISEN, WITH GUNNING SYSTEM, CHICAGO.

Use uncoated card, rub in pale tones of green, purple and pink—
letter dark red and olive green. Do poster roses in copper and cold
bronzes.

NOTHING
TO IT—



CADILLAC MOTOR CAR CO.
Detroit, Mich.

No. 96 DESIGN FOR BULLETIN OR WINDOW

ENGRAVING MADE FROM ORIGINAL DRAWING BY W. D. FAYE, NOTED
CHICAGO SIGN PAINTER

For bulletin do work upon scroll in medium old gold, where detail occurs use deeper tone of same color. Ground inside of scroll at top of design, pale lemon yellow. "Taking Care of" lettered in "Tuscan red." Display panel "cut in," using deep rich purple, white letter with wide black outline; also inside wide outline of orange yellow. Lower small panel deep vermillion ground, white letter. Lettering in main ground deep gray with black high light. Main ground in very pale tone of warm gray. Bright vermillion border.

ATKINSON FANCY ROMAN

J. Q. P L O W
M I G H T V E X
Z. D. B U R K E ' S
& F A N G Y &
even job, foxy bu
kin, cuts logs square
with an adz R i i i
12 3 45 m 8 6 7 I I 9

MODERN CLASSIC

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z &

ss a b c d e f g h i j k l m n p r t u w

CLASSIC BLOCK

A B C D E F G H I J K L M N O P Q R S T

U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
1 2 3 4 5 6 7 8 Z 9 0 & a b c d
e f g h i j k l m n o p r s t u v w x y z

CHICAGO TUSCAN

Modernized Text

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstu
vwxyz
8965C&2347

FRENCH ROMAN

A		
CD	1	a
BEF	234	dc b
GHIJK	5	efg
LMNOPOR	6	hijlmñok
STUV	7	prstq
WXY	89	uv
Z&	0	w
		xyz

Eccentric French

A B C & D E F F G J H I K L M

N O P R S T U V W X Y Z &

ac b d e f g h i j k m n o p r s t u v w x y z

S S S E S S & & &

EE

also
Some
Modified
Alternatives

E L

S E E L

on
French Roman
In
Original

L

E NAMES

Spike Spur French

A B C D E F G H I J K L

M N O P Q R S T U

V W X Y Z &

a b c d e f g h i j k l m n o p q r

s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Sign Painters Plymouth

A B C D E F G H I J K L M

N O P Q R S T U V W

& X Y Z &

a b c d e f g h i j k l m n o p q r

s t u v w x y z

1 2 3 4 5 6 7 8 9 0

English and French in 14th Century

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z &

Modern English and French

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z R R R P Q S
2 a b c d e f g h i j k l m n o p q r s t u v w x y z & & 1 2 3 4 5 6 7 8

Dutch and German in 16th Century

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z &

Extrême French

A B C D F G H I J K L M N O P Q

R S T U V W X Y Z & E

a

1 2 3 4 5 6 7 8 9 w y x z

a b c d e f g h i j k l m n o p q r s s t u v

Condensed French

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1 2 3 4 5 6 7 8

a b c d e f g h i j k l m n o p q r s t u v w x y z R R

Expanded French

A A B C D E F E F G H I J K L M N O P Q R S T U V W X Y Z & &

*Slashed Block
Upper and Lower Case.*

A B C D E F G H I J

K L M N O P Q R S

T U V W X Y Z & &

a b c d e f g h i j k l m n o

p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0.

Heavy Display

**A B C D E F G H I J K L M N
Y Q P R S T U V W X Z &**

Antique Thin & Thin

**A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &**

Small decorative text or signature

ABCDEFGHIJKLMNO P Q

RSTUVWXY Z & £ &

1234567890

abcdefghijklmnopqr

stxyz

A
B C
D E F
G H I J K
L M N O P Q R
S T U V
W X Y
Z
&

1
2 3
4
5
6
7 8
9

a
d c b
e f g
h i j l m n o k
q r s t p
u v
w
x y
z

WEDD LIGHT 1200 1000 1000 1000

A B C D E F G H I
J K L M N O P Q R
S T U V W
X Y Z
&

Broken Poster

A B C D E F G H I J K L M

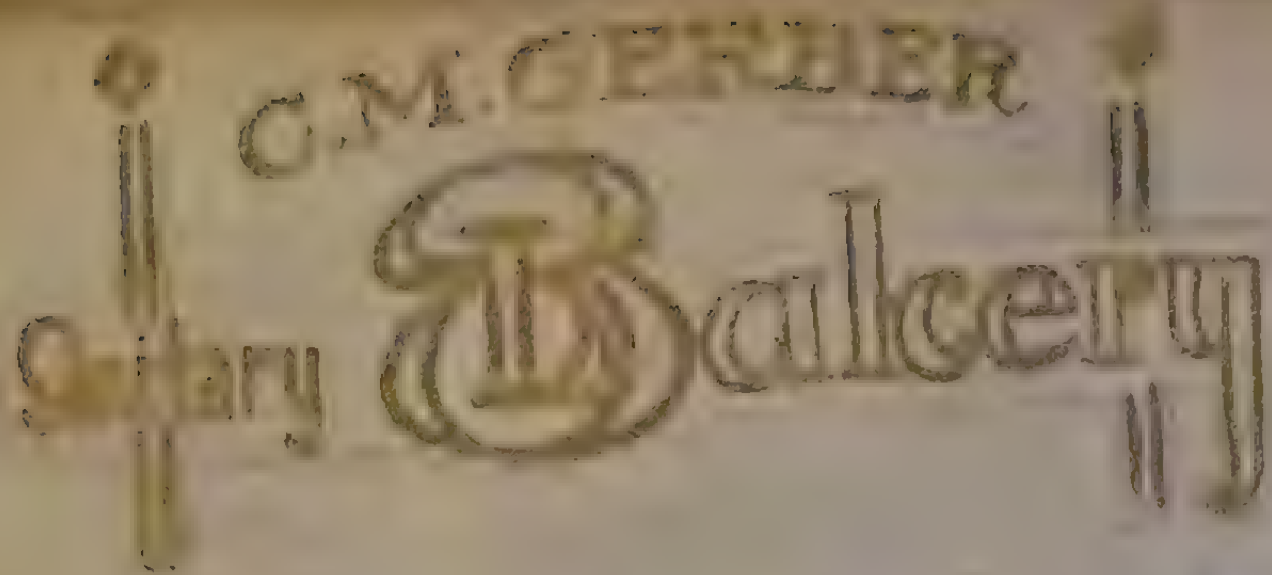
N O P Q R T U V W X Y

Z &

a b c d e f g h i j k l m n o p q r

s t u v w x y z

1 2 3 4 5 6 7 8 9



Poster Block No. 2

A B C C C D D E F G G H I J J K L M
N N O P P Q R R T S S U V V W X
Y Z & a b c d e f g h i j k m n o p q r s t u v w x y z

1908 Classic Plug

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g g h i j k l m n o p q r s t u v w x y z

Spir Egyptian

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &

Modifications (Light)

A B C S J G · A B C S G C S J G · C S G ·
J Q S C S F M 1 2 3 4 5 6 7 8 9 S s

NICHOLSON FRENCH

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u

w x y z

2 3 4 5 6 7 8 9 1

·Antique Block·

A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l
m n o p q r s t u v w x y z 1 2
3 4 5 6 7 8 9 & &
A B C C G D E F G H I J K L M N O P
Q R R S S T U V W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z
& 1 2 2 3 3 4 5 6 7 8 9

Single Stroke Block

Round Full Block

A B C D E F H G I J K L

M N O P Q R S T U V

W X Y Z & a b c d e f g h i j k

l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

POSTER BLOCK

A B C D E F G H I J K L

M N O P Q R S T U V

W X Y Z &

a b c d e f g h i j k m n o p q r s t u v w

x y z

2 3 4 5 6 7 8 9 10

ATKINSON TUSCAN ROMAN (light)

A B C D E F G
H I J K L M O P
Q R S T U V W
X Y Z
&

How much more

A

24567

a

B C

319

d c b

D E F

R

e f g

G H I J K

h i j l m n o k

L M N O P Q R

R

q s t p

S T U V

u v

W X Y

8 R

w sp

Z

6 R

x y

&

z

Bulletin "Plug"

ABCDEFGHIJGHIJKLMNOPPPRRRRSTUWVXY
89 Z&aabcdefghijklmnopqrstuvwxyz1234567

Modified "Plug"

ABCDEFGHIJKLMNQPQRST
SSUVWXYZ&12345678
9EFFabcdefghijklmnoprstuvwxyz

FRENCH ROMAN (LIGHT)

A
BC
DEF
GHIJK
LMNOPQR
STUV
WXYZ
Z
&

4123
956
78
0

a
dcb
efg
hijlmnok
pstq
uv
w
xy
z

Ant. Nuremberg

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Eccentric Types

Fancy Roman

A B C D E F G H I J K L M N
O P Q R S T U V W X Y
æ E Z I I

Bulldog 'Flug'

A B C D E F G H I J K L M N O P Q R T U V
a b c d e f g h i j k l m W X Y Z & n o p q r s t u v w x y z

Spur Egyptian

ABCCDFEGGHJJKL^LMNOPQRSSTUUVW
abcdefghijklmnn XYZ&opqrstuvwxyz

Spur Egyptian (Light)

ABCDEFGHIJKLMNOSTUVWXYZ&12345
6789abcdefghijklmnopqrstuvwxyz

Full Block (Upper and Lower Case)

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
e f g h i j k l m n o p q r s t u v w x y z
“ ” ; 1 2 3 4 5 6 7 8 9 0 S a b c d
? ,

Half Block (Upper and Lower Case)

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & a a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 ° 7 8 9 0 C S

ROUND BLOCK (Thick, Thin)

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z & a b c d e
f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9

Tuscan Full Block

A B C D E F G H I J K L O
M N P Q R S T U V W X
Y Z & a b c d e f g g h i j k k l
& m n p q r t u y 1 2 3 4 5 6 7 8 9 0

Full Block (Thick & Thin)

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q r t u
v w y y z 1 2 3 4 5 6 7 8 9 0

WESTERN 'SINGLE STROKE'

AaBbCcDdEeFfGgHhIiJjKk
LlMmNnOoPpQqRrSsTtUuV
9876 vWwXxYyZz 12345
ABGDEFGHIJKLMNOPQRSTU
& WXYZ 89
abcdefghijklmnopqrstuvwxyz 1234567

GUNNING 'SINGLE STROKE'

GO!
LAZY FAT VIXEN
BE SHREWD;
JUMP QUICK!
abcd & efghi
1982jklmnop34567
qrstuvwxyz

TUSCAN BLOCK heavy)

•Egyptian•

ABCDEFGHIJKLMN OPRST

UVWXYZ & 12

x 345678 y

abce fghijkn 9 mopqrstuvw

z

Antique Roman

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z &
E S *End of Alphabet*

a b c d e f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9

Modified Antique Tuscan Roman

A B C D E F G H I J K L M
N O P Q R S T U V W X Y

Z & & 123 45 678 90

pack my box with five dozen liquor
jugs.

Single Stroke Tuscan

GO! LAZY FAT VIXEN
BE SHREWD JUMP QUIC

K pack my box with five dozen liquor
jugs

123 45 67 890 T T Alternates.
T

BULLETIN ROMAN

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z

abc defg & hijklmn
opqrstuwx yz
123456789

Show Card French

A B C D E F G H I J K L M N
O P Q R S T U V W X Y

Z &

a b c d e f g h i j k l m n o p q r

s a d f x y s t u v w z g s u

l 3 2 4 5 6 7 8 9 3

A
G B C C
DEF
GHIJK
LMNOPQR
STUV
WXYZ
Z
&

I
423
5
6
7
8
9
0

a
dc b
ef o
hijl m n o k
qr st p
uv
xwy
z

Heavy Sign Script

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z a b c d e f g h i j k l m n
o p q r r t u v w x y z

"Bulletin Stub"

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z a b c d e f g h i j k l m n o p
q r r s t u v w x y z k

NEW YORK ROMAN

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z & &
a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9

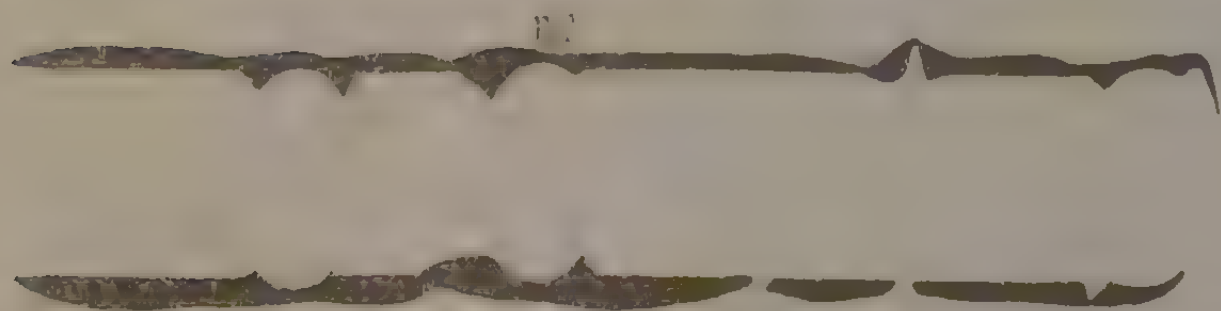
HALF CLASSIC ROMAN

RSEFLJKMNVWHTU
ABCDEFGHIJL
MNOPQRSTU
V
ABWXYZ&1234
56789 abcdefghijk
m
R lnoqrstuvwR
&xyzRR

B C A E M
 P F N L Y
 R T M J X
 .w B . G u v w O d e f g
 W Z H Y K
 h i j k o p q a b c

NEOPOLITANS

Pat. and Steel



NEOPOLITANS

PAI^{Pat.}NTERS

Steel and Steel

PAI^{Pat.}NTERS

PAI^{Complete}NTERS

Convex Effect

A B C D S & G O R J

N

S

Small Stipple
center

Drop shadow

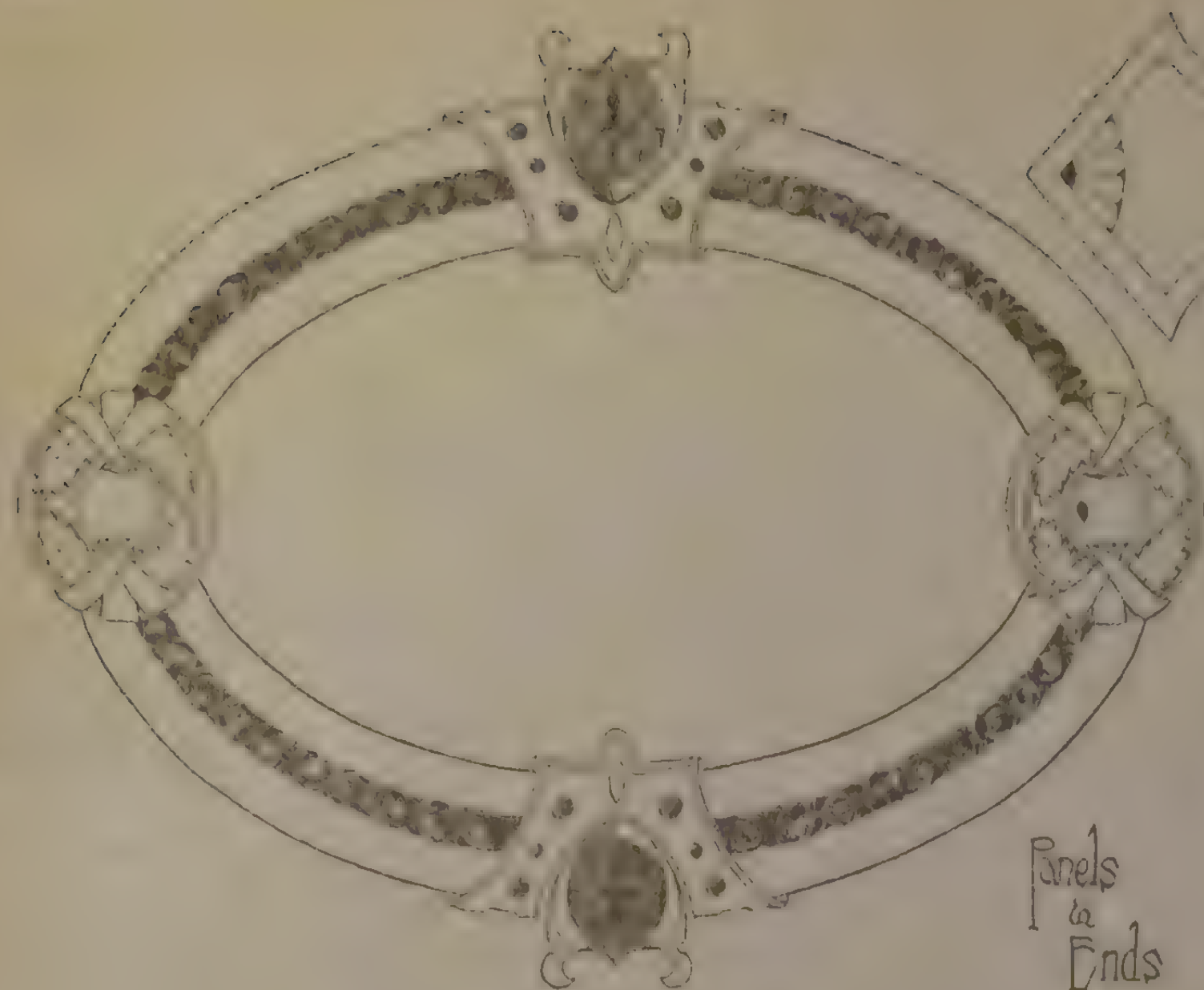
Lemon Yellow Stipple

"Op Glass"

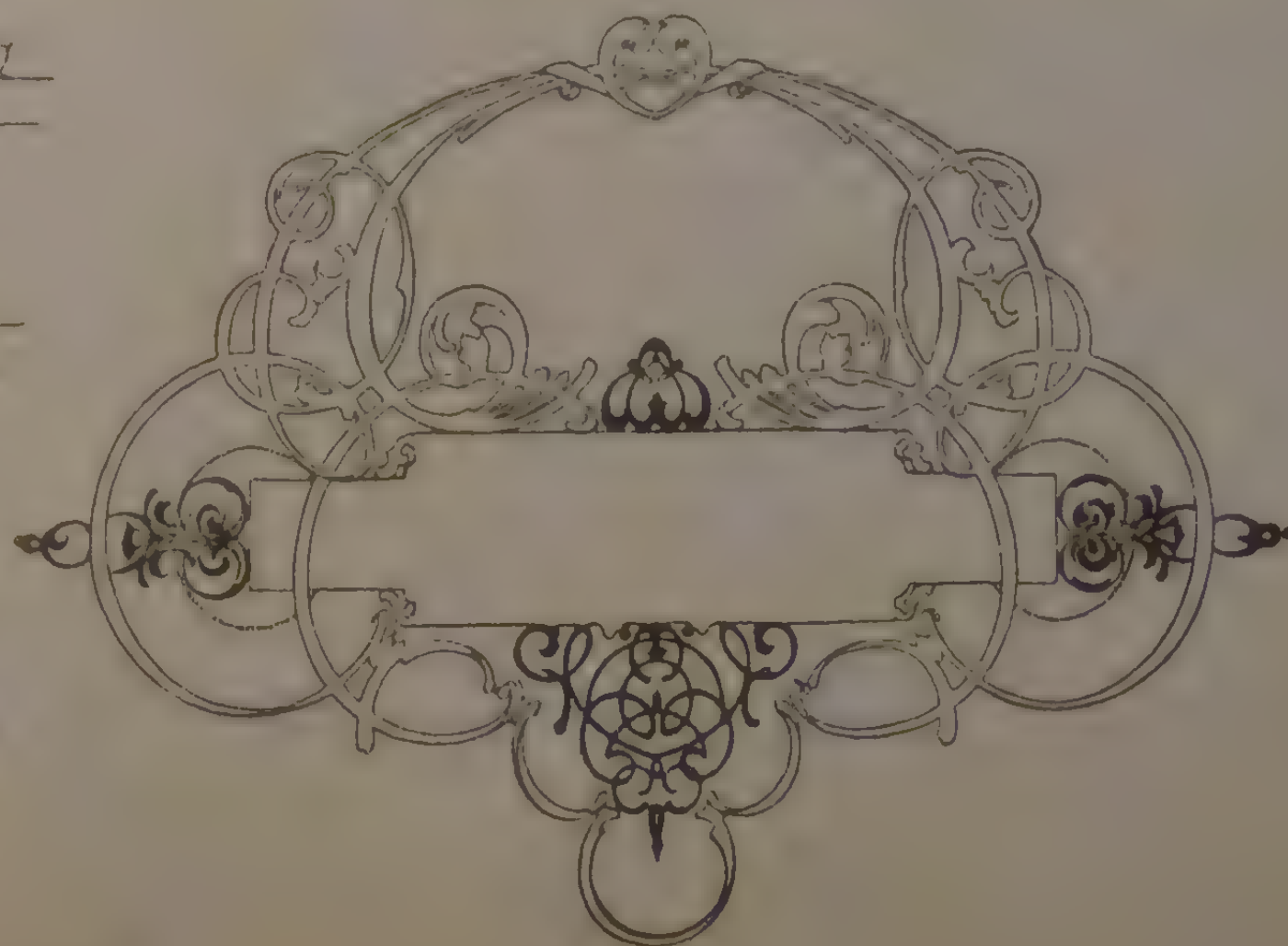
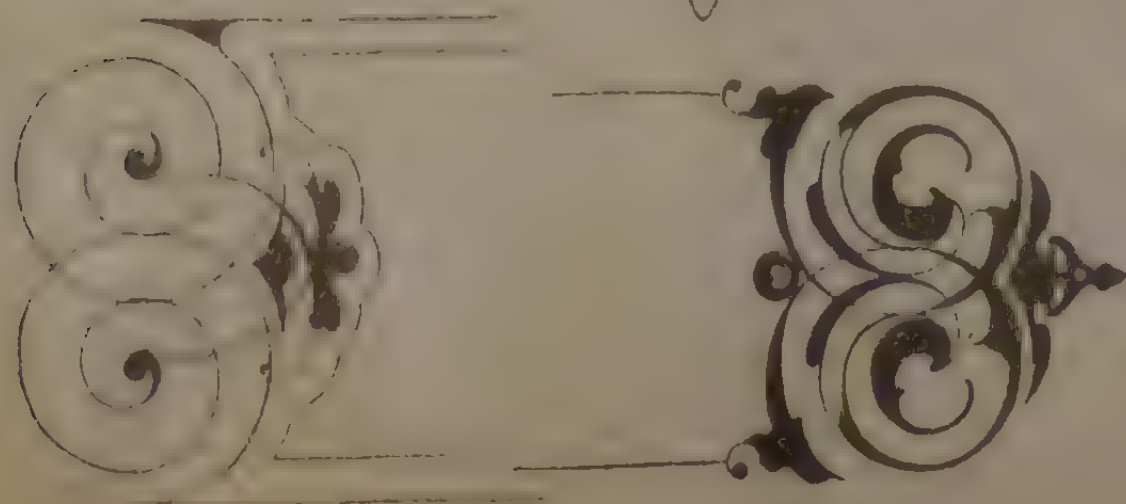
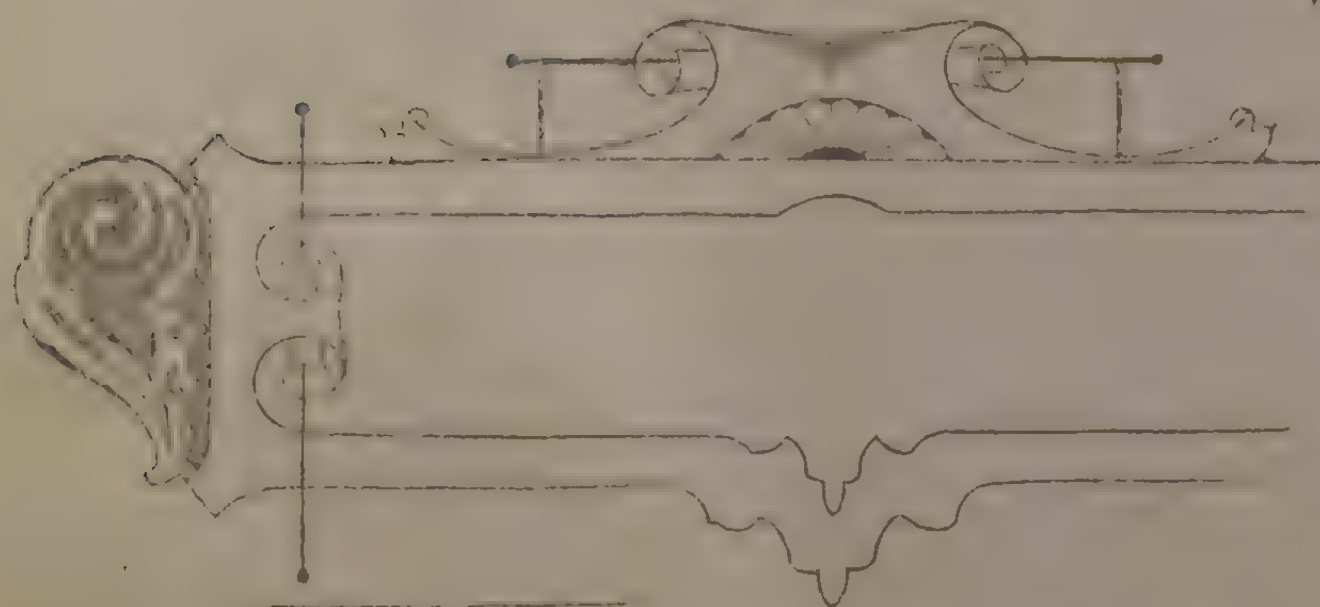
Heavy Black Outline

Drop Shade - Drop chocolate

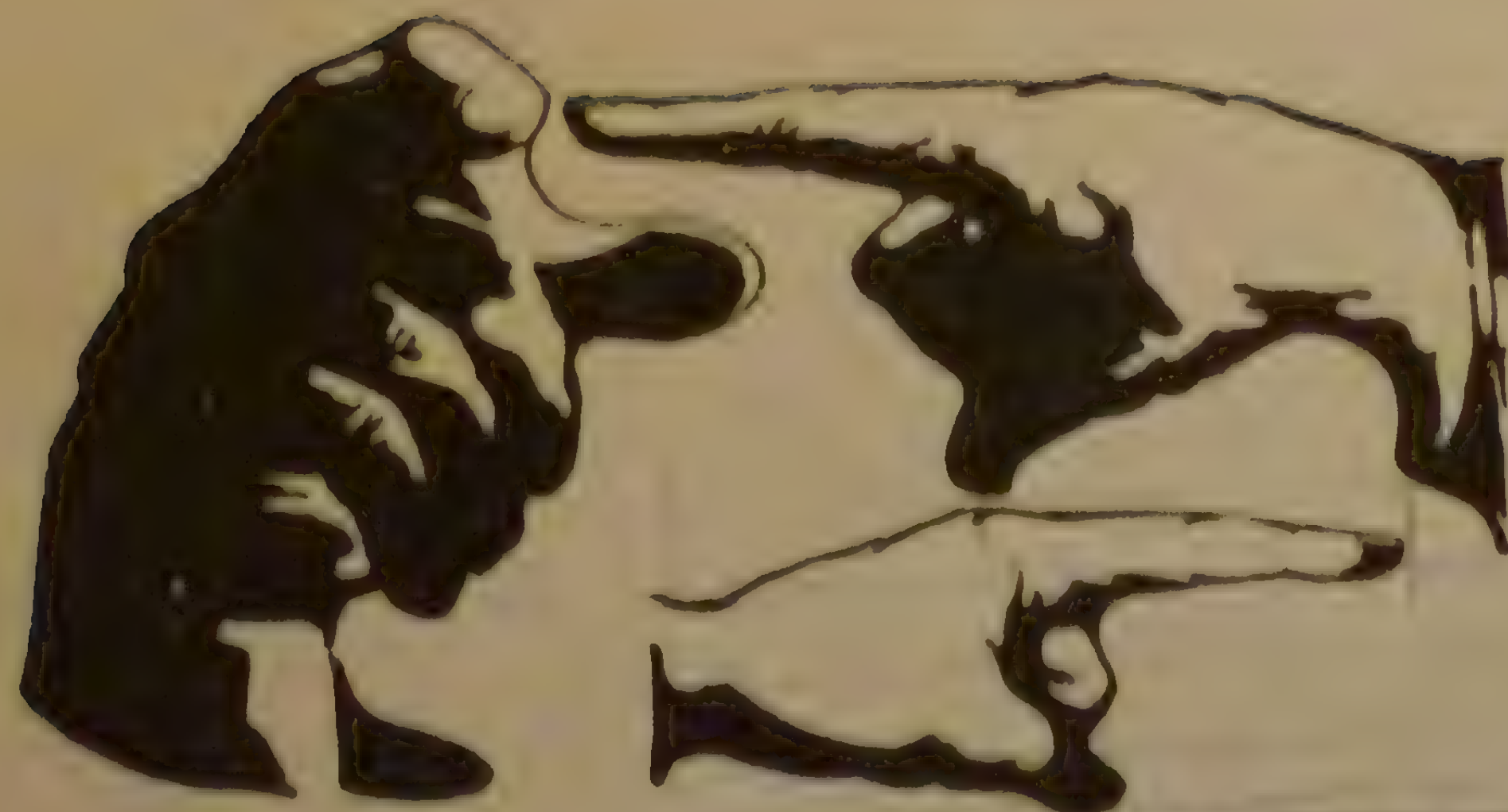
M



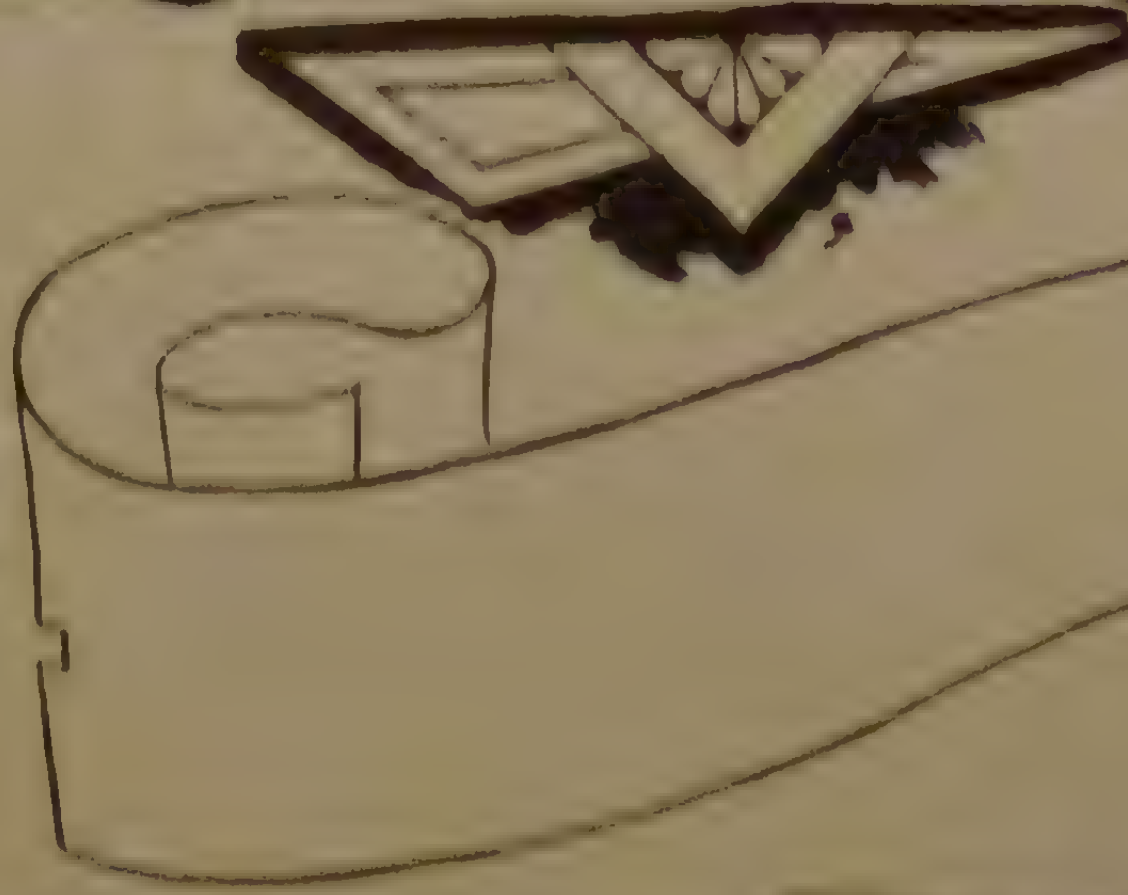
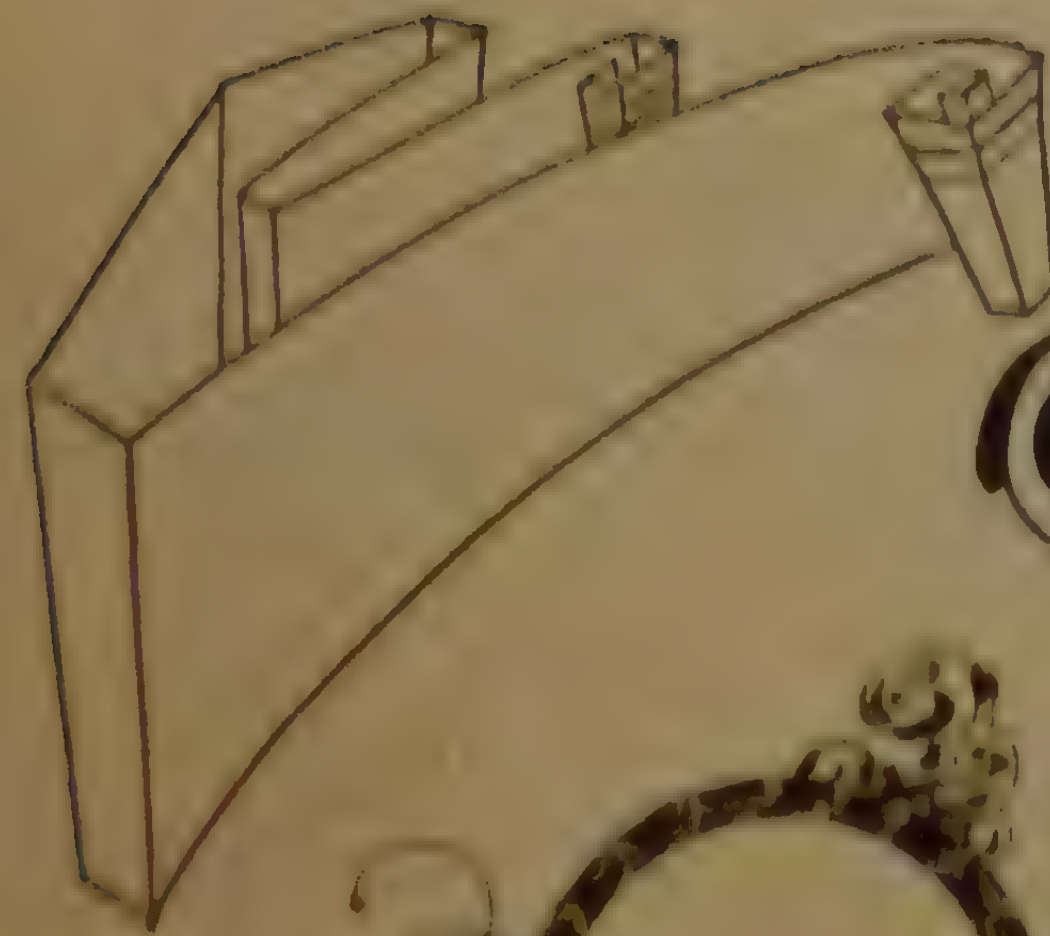
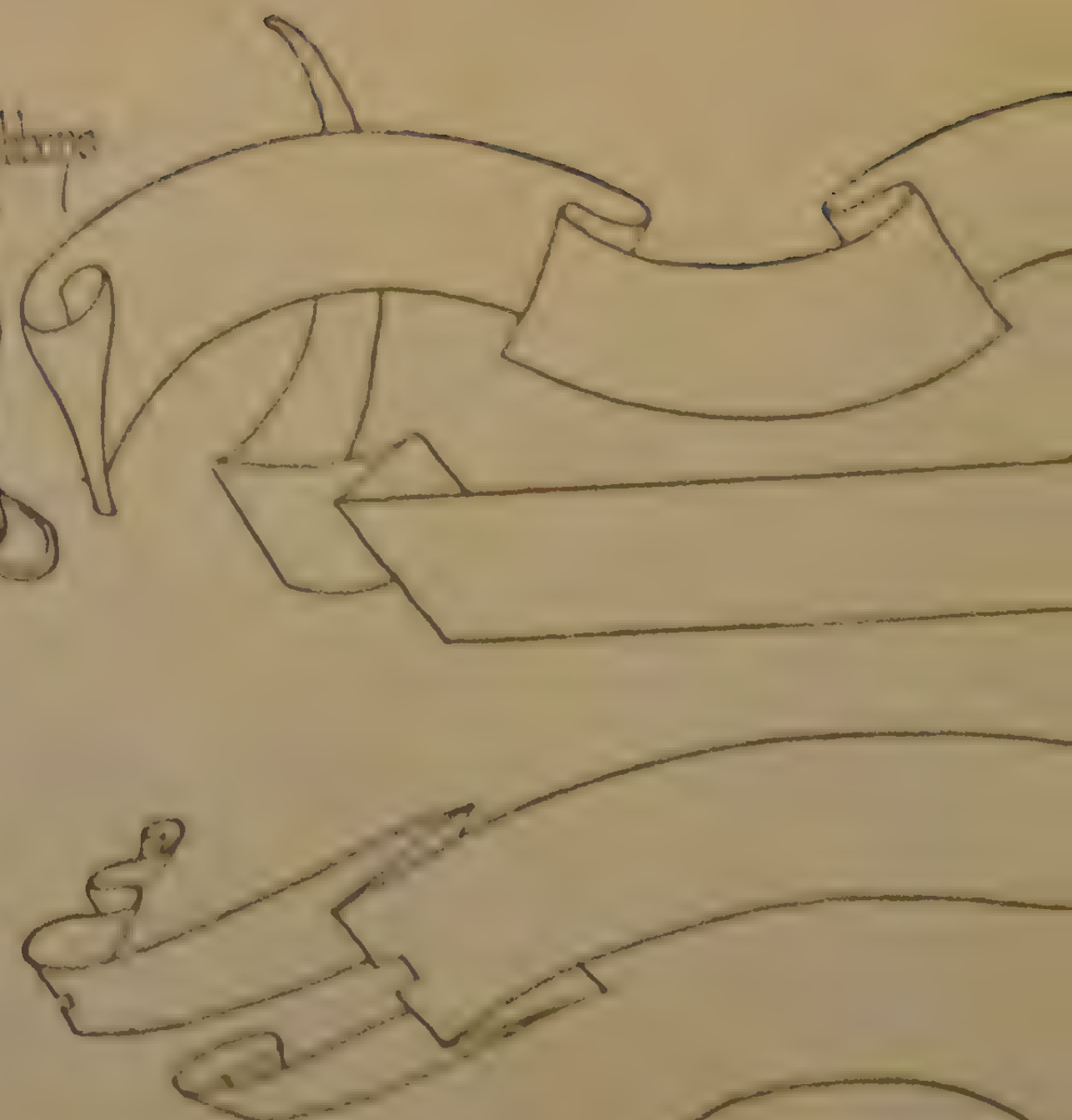
Panel
to
Ends



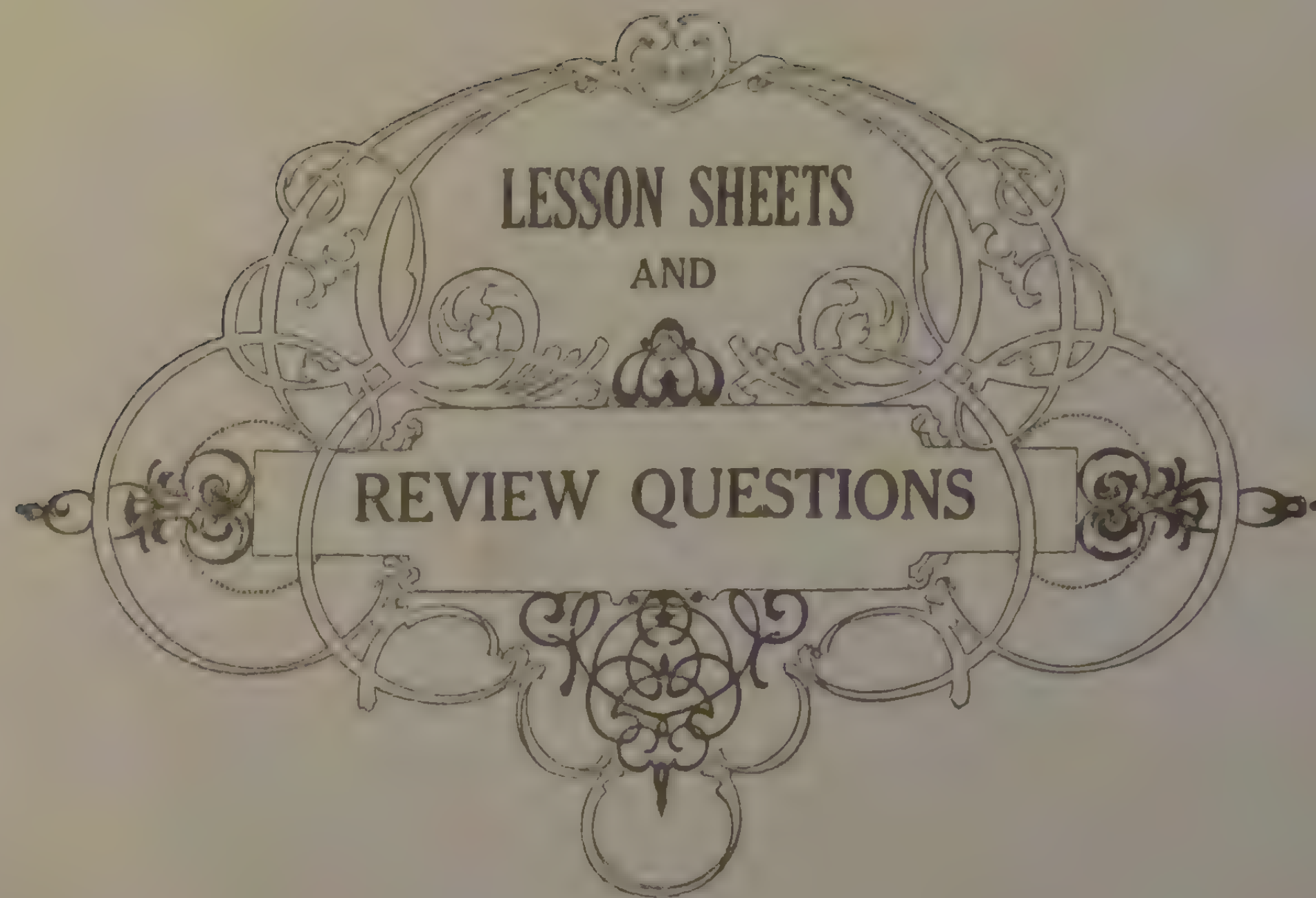




Indy Hand
Cordelia
for
space place
Pavolo
Ridgway







APPENDIX B

Reading possible for each class

- 1. Geometry, Book 1, 2, 3, 4
- 2. Book of Drawing Instruments
- 3. History of Natural Philosophy
- 4. The Science of the Earth and the Sea
- 5. The Science of the Sky
- 6. The Science of the Mind
- 7. The Science of the Human Body
- 8. The Science of the Human Soul
- 9. The Science of the Human Will
- 10. The Science of the Human Intellect
- 11. The Science of the Human Reason
- 12. The Science of the Human Will
- 13. The Science of the Human Intellect
- 14. The Science of the Human Reason
- 15. The Science of the Human Will
- 16. The Science of the Human Intellect
- 17. The Science of the Human Reason
- 18. The Science of the Human Will
- 19. The Science of the Human Intellect
- 20. The Science of the Human Reason
- 21. The Science of the Human Will
- 22. The Science of the Human Intellect
- 23. The Science of the Human Reason
- 24. The Science of the Human Will
- 25. The Science of the Human Intellect
- 26. The Science of the Human Reason
- 27. The Science of the Human Will
- 28. The Science of the Human Intellect
- 29. The Science of the Human Reason
- 30. The Science of the Human Will
- 31. The Science of the Human Intellect
- 32. The Science of the Human Reason
- 33. The Science of the Human Will
- 34. The Science of the Human Intellect
- 35. The Science of the Human Reason
- 36. The Science of the Human Will
- 37. The Science of the Human Intellect
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- 39. The Science of the Human Will
- 40. The Science of the Human Intellect
- 41. The Science of the Human Reason
- 42. The Science of the Human Will
- 43. The Science of the Human Intellect
- 44. The Science of the Human Reason
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- 49. The Science of the Human Intellect
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- 58. The Science of the Human Intellect
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- 60. The Science of the Human Will
- 61. The Science of the Human Intellect
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- 63. The Science of the Human Will
- 64. The Science of the Human Intellect
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- 66. The Science of the Human Will
- 67. The Science of the Human Intellect
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- 71. The Science of the Human Reason
- 72. The Science of the Human Will
- 73. The Science of the Human Intellect
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- 75. The Science of the Human Will
- 76. The Science of the Human Intellect
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- 79. The Science of the Human Intellect
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- 81. The Science of the Human Will
- 82. The Science of the Human Intellect
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- 84. The Science of the Human Will
- 85. The Science of the Human Intellect
- 86. The Science of the Human Reason
- 87. The Science of the Human Will
- 88. The Science of the Human Intellect
- 89. The Science of the Human Reason
- 90. The Science of the Human Will
- 91. The Science of the Human Intellect
- 92. The Science of the Human Reason
- 93. The Science of the Human Will
- 94. The Science of the Human Intellect
- 95. The Science of the Human Reason
- 96. The Science of the Human Will
- 97. The Science of the Human Intellect
- 98. The Science of the Human Reason
- 99. The Science of the Human Will
- 100. The Science of the Human Intellect

The student should be able to copy paper, pencil, and ink, and to write with the pen, and to use the compass and the straight edge.

The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line.

The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line. The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line.

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The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line. The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line.

each class is given a proposition to prove. The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line.

THE FIRST TWO ELEMENTS ESSENTIAL TO THE ART OF DRAWING, AND DRAWING WILL NOT PRODUCE A GOOD SKETCH, AND WITH VIEWING, WHEN THE STUDENT REACHES THE POINT OF THE ART, THE ARTIST WILL BE ABLE TO DRAW A GOOD SKETCH.

The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line. The student should be able to use the compass and the straight edge to draw a circle, and to draw a line perpendicular to a given line.

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Chas. B. HOHLER,